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of the Lute Society of America

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The Harrach Lute Manuscripts and the Complete Works of S. L. Weiss

Richard Stone
Weiss's Concerted Music: A Catalogue with Commentary

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Editor's Introduction

In its subject matter, this issue is a continuation of the last one, Vol. XXXIX (2006), with two further articles on the lute music of Sylvius Leopold Weiss. Our chief contributors are Tim Crawford and Richard Stone.

Tim Crawford scarcely needs an introduction. As one of the world authorities on Weiss, he is currently editing the final volumes of the Complete Works edition with Dieter Kirsch. With the impending publication of a facsimile edition of the *Harrach Manuscripts*, Crawford's detailed article on the manuscripts is a most welcome and timely contribution.

Richard Stone is known to us chiefly as an outstanding performer on the Baroque lute. As founder and co-director of Philadelphia Baroque Orchestra Tempesta di Mare, he has recorded the Weiss lute concerti and the two duetti for lute and flute for the British label Chandos. His scholarship concerning Weiss has been made known through his edition of these concerti published by A-R Editions, including his informative Introduction. In several ways, his present article complements that Introduction. Stone also contributes a review here of the *E.G. Baron Collected Works.*

This issue is rounded out by two short pieces by **Arthur J. Ness.** The first is a descriptive review of the recently published facsimile edition of the *Thysius Lute Book*, surely one of the monolithic lute manuscripts.

With this issue, we introduce a new feature, "Briefly Noted," for the purpose of publishing articles too short for inclusion in the main portion of the *Journal* as well as notes on research in progress. Dr. Ness initiates "Briefly Noted" with a piece concerning a significant portion of a manuscript formerly in Donaueschingen. It holds the contents of a lost Gardane print: intabulations of Rore madrigals by Hieronymo Celidonio (Vicentino). Readers are encouraged to submit material for future installments of "Briefly Noted."

— Michael Fink

The Harrach Lute Manuscripts and the Complete Works of S. L. Weiss

BY TIM CRAWFORD

Enthusiasts for the music of Silvius Leopold Weiss (1687-1750) know that the major part of his compositional output is to be found in two large manuscript collections in London and Dresden.[1] These are the principal sources for the facsimiles and transcriptions published in volumes 1-8 of the complete edition edited by Douglas Alton Smith (vols. 1-4) and Tim Crawford (vols. 5-8).[2] However, a considerable body of music not represented in *London* and *Dresden* survives in a number of other manuscripts, and will be presented in volumes 9-10 of the edition, edited by Tim Crawford and Dieter Kirsch. With the discovery in 2004 of two large volumes of lute tablature largely devoted to Weiss's music at the Harrach family seat at Schloss Rohrau, Austria, the amount of music in these final volumes has swollen to a total of 370 movements, consisting of 49 sonatas with an average of six movements and 76 other movements. This article presents the current state of knowledge about the new Harrach source, largely resulting from research carried out by the author and Dieter Kirsch for the Weiss edition. As such, while by no means constituting an exhaustive account and analysis of the Harrach manuscripts, it should form a useful basis for future work.[3]

It is indeed fortunate that news of the Harrach discovery came in time to be consulted for the *Complete Works*, as this source is in fact used as a primary source for about 58 out of the 370 movements (roughly

[1] See *London* and *Dresden* in the list of Abbreviations and Sources, Appendix 4, below. These two sources are discussed in some detail in Tim Crawford, "Silvius Leopold Weiss and the London and Dresden Manuscripts of His Music," this *Journal*, 39 (2006): 1-64.

[2] *Silvius Leopold Weiss: Sämtliche Werke*, ed. Douglas Alton Smith, vols. 1-4 (Frankfurt: Peters, 1983-1990), ed. Tim Crawford, vols. 5-8 (Kassel: Bärenreiter, 2002-2008)

[3] This article is based to a large extent on the detailed description of the Harrach sources by Dieter Kirsch, which will appear in the Critical Notes to vols. 9-10 of the S. L. Weiss *Complete Works* (forthcoming). Readers are referred to the full printed version for further details of the source and its provenance. I am indebted to Dieter Kirsch for allowing me to make use of this material before publication.

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16%) in vols. 9-10. Most of these are unique to the Harrach MSS and would otherwise have been entirely unknown.

The Harrach family, distinguished in Austrian Imperial service for many generations during the baroque period, was also highly active in the arts, especially as collectors of Old Master paintings. Their principal residence at Rohrau, badly damaged in the last months of World War II, has been carefully restored to form the home of the splendid Harrach art collection, and is now a place of pilgrimage for art historians and tourists alike. Rohrau's other claim to fame is that it is the birthplace of Joseph Haydn (1732-1809), whose mother worked as a chambermaid for the Harrach family, who were among the composer's early patrons and remained on friendly terms with him long after he moved away from home.

Like many, if not most, of the rich aristocratic families of the Empire, the Harrachs were enthusiasts for music and amassed a large collection of music during the 18th century. Much of this has been dispersed, but some interesting manuscripts survive in the Harrach family collection housed today at the *Allgemeine Verwaltungsarchiv* in Vienna, including MS 120 (hereinafter *Harrach* 120), an important and unusual lute manuscript.[4] Other manuscripts and printed books in the archive contain music by Dumont, Telemann, Albinoni, Corelli and others, as well as an incomplete early wind divertimento by Haydn himself, probably composed for the wind-band (*Harmonie*) of Count Carl Anton Harrach (1699-1758).[5]

Besides the portion of the Harrach music collection preserved in the family archive, a considerable body of music, described as the property of *ein osterreichischen Fürstenhaus* (an Austrian princely house), was sold at auction in Munich in 1956.[6] No fewer than 58 lots of manuscript music were on offer, of which the New York Public Library acquired the major part, purchasing 32 volumes through a New York dealer. This collection is maintained in the Performing Arts Division as the "Harrach family collection of eighteenth-century manuscript music [ca. 1750]" under the general callmark JOG 72-29 in 32 bundles (V. 1-32), which

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[4] *Harrach 120* is discussed below, p. 80. A thematic inventory was published privately by Dr. Josef Klima, *Die Lautenhandschrift im Archiv Graf Harrach, Wien. (Nr. 120) mit 35 Kadenzen in Generalbassnotation und ihrer Übertragung in Lautentabulatur* (Maria-Enzersdorf bei Wien, 1976), Verlag Wiener Lautenarchiv Nr 9.

[5] Otto Biba, "Nachrichten zur Musikpflege in der gräflichen Familie Harrach," *Haydn-Jahrbuch* X (1975), pp. 36-44

[6] *Bücher, Handschriften, Autographen*, Auktion 57, 6-7 Dez. 1956 (Munich: Karl & Faber, 1956), lots 450-508 (hereinafter *Harrach Sale*).

can mostly (but not entirely) be identified with lots in the 1956 sale. Items 11-14 (hereinafter *NYPL Harrach 11-14*) comprise lute music: solos by Geleitsmann, Jacobi, Meusel, Weichenberg and Lauffensteiner, and chamber music by Baron, Kühnel, Lauffensteiner and Anon.[7] Some lute music from the 1956 sale cannot, however, be identified within the NYPL collection; it is hoped that one day this will be located and become available to scholars.[8] In particular, two trios for lute, violin and basso and five solo lute suites by Johann Michael Kühnel that appear in the 1956 sale catalogue cannot be located; it is very likely that these have survived in one or more private collections.[9]

The discovery by Paul and Christoph Angerer at Schloss Rohrau of two further volumes of lute tablature in 2004 was reported in a short article by Michael Freimuth and the author in the following year.[10] This article aims to place these two newly discovered volumes (hereinafter *Harrach I* and *Harrach II*) in context and to evaluate their significance

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[7] *RISM BVII*, pp. 237-38

[8] Lot 450 (two anonymous concertini for arciliuto and strings and one solo for arciliuto and basso continuo) was purchased c. 1970 by Robert Spencer from the London dealer Albi Rosenthal; lots 473 and 478 (by [Johann Michael] Kühnel, respectively a solo suite and a trio for lute, violin and basso, the latter attributed erroneously to "Kühnhold") are now at the Gemeentemuseum, Den Haag (MS 50,535 and 50,536; lots 482 and 483 (a suite and a separate pair of movements ascribed to "Pachelbel") can be found in the Nuremberg Stadtbibliothek under the callmarks Aut. 2353b and Aut. 2353a, respectively.

In the 1980s Robert Spencer purchased three further items of chamber music with lute in hand A, by Kress and an anonymous composer, possibly Baron, as well as a solo suite by Lauffensteiner in hand C (facsimile edition, London: The Lute Society, n.d.), from the English music-dealer Richard MacNutt (now in the Royal Academy of Music Library), which match the Harrach lute MSS precisely in format and paper as well as carrying the same later pen-written foliation characteristic of the Harrach collection, but there are no lots that match them in the 1956 sale catalogue. This suggests that some Harrach items were sold privately without going through a public auction, leaving open the possibility of further discoveries in the future.

Although a lute trio by Kühnel in the Fürst Thurn und Taxis library in Regensburg (callmark: Kühnel 1) is precisely similar in paper-format and scribal hand to the Den Haag and Nuremberg manuscripts (and to items in Harrach hand A), according to the library it has probably been in their collection since the 18th century. Two trios for lute, viola da gamba and basso continuo by Kühnel, also copied by scribe A, can be found in Brussels, Bibliothèque royale, MS II 4089 (formerly Fétis 2914; facsimile edition, *Chamber Music of the 18th Century for Lute, Transverse Flute, Oboe, Violin, Cello & Viola da Gamba* [Peer: Alamire, 1990]), fascicles 6a and 6b; this manuscript is one of many items that the Belgian musicologist François-Joseph Fétis (1784-1871) purchased at the Breitkopf sale in Leipzig, 1836, and seems to have no traceable connection with the Harrach family.

[9] Harrach Sale, lots 470-472, 474-477. The beginning of the "Sommeil, de Mr Kühnel" in C minor that opens the suite in lot 474 is illustrated in the catalogue (p. 55); this piece can be found without attribution in *Warsaw 2008*, p. 152, "Adagio" (cf. also PragueNM, p. 288, "Praeludium").

[10] See M. Freimuth and T. Crawford, "Unbekannte Lautenmusik von S. L. Weiss in einem österreichischen Schloss entdeckt," *Lauten-Info: Informationsblatt der Deutschen Lautengesellschaft*, 4 (2005), pp. 9-13; versions of this brief report were simultaneously published by several other lute societies.

as a source of Weiss's music.[11] Although, as we shall see, the calligraphic titles written into the two volumes in the 19th or early 20th century, reproduced in Illus. 1, do not tell the whole truth, these books enable us to fill several gaps in Weiss's *oeuvre* for the first time.

Weiß Sylvio - Lautenmusik

65 Blatt

Illustration 1a — *Harrach I*, title-page.

Lauten Musik von unbekannten Componisten.

Illustration 1b — *Harrach II*, title-page.

A number of members of the Harrach family, like many other high-ranking figures in the Austrian aristocracy—including, of course, a succession of Hapsburg Emperors in the 17th and 18th centuries—displayed a particular interest in music. Aloys Thomas Raymund, Graf (Count) von Harrach (1669-1742), was apparently an important musical patron. As governing viceroy of Naples and Sicily between 1728 and 1733, he maintained court musicians who were reinforced by locals for special occasions.[12] His son Ferdinand Bonaventura (1708-1778) was probably the copyist of compositions by the Spaniards Lelio Colista, Clemente and Zanni that are now in the Harrach music collection in the New York Public Library.[13] Around the time of the bicentenary of Joseph Haydn's birth in Rohrau (1932), the musicologist Ernst Fritz Schmid extensively explored the archives relating to musical activities at the Harrach family seat.[14] He quotes from bills from the Vienna lutenist Conrad Christian Öhme for providing lute strings and lute lessons (at a monthly rate of 6 gülden) between the years 1736 and 1738 to the young Countess Maria Josepha Elisabeth Harrach (1724-1777). Repairs to her

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[11] *Harrach I* and *Harrach II* will shortly be published in a complete facsimile edition edited by Markus Lutz and Michael Freimuth (Deutsche Lautengesellschaft, forthcoming).

[12] In the Harrach Family Archive, Vienna, two bills (*Alois Thomas Raimund 125, 3. Teil, Ausgaben*) provide evidence of the performance of the serenata *Il Giasone* by Nicola Porpora (1686-1768) in Naples on 23 April 1732 under the direction of the composer. The considerable forces involved were 5 singers, 32 violins, 6 violas, 2 violoncellos, 4 double basses, 2 harpsichords, 2 archlutes, 6 oboes, bassoon, 4 French horns, and 2 trumpets.

[13] NYPL, Performing Arts Division, Harrach family MS JOG 72-29, V. 1.

[14] E. F. Schmid, *Joseph Haydn. Ein Buch von Vorfahren und Heimat des Meister* (Kassel, 1934).

lute were made in 1737 by the Vienna luthier Martin Mathias Fichtl. Schmid speculates that this instrument might have been the "magnificent Archlute dated 1627 by the Vienna lute-maker Georg Hepp," from the "valuable collection of instruments in the possession of the Harrachs" that was housed in the Harrach residence Schloss Prugg in the nearby town of Bruck an der Leitha before World War II. The instrument is now lost, despite the fact that the hostilities left Schloss Prugg undamaged.[15]

Three scribes copied music by S. L. Weiss in *Harrach I* and *Harrach II* (A, B and C); A and C are clearly identical with the scribes of the lute music (not by Weiss) in *NYPL Harrach*. *Harrach II* begins with a set of pieces that may possibly represent an earlier form of scribe B's hand. Then follows a section of four pieces in Italian tablature for lute in Renaissance tuning, three of which were identified by Freimuth and Crawford as compositions by Giovanni Zamboni, from the fourth of his *Sonate d'Intavolatura di Leuto*, Lucca, 1718.[16] These are written by two distinct scribes, one of whom also copied (in staff notation) two anonymous *Concertini* for arciliuto and strings and an anonymous solo for arciliuto from the 1956 Harrach sale (lot 450),[17] as well as a similar *Concertino* among the other (non-tablature) music discovered along with *Harrach I* and *Harrach II* at Rohrau.[18]

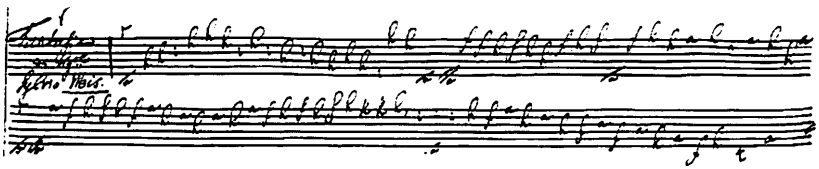

Illustration 2a — Sample of hand A (*Harrach I*, f. 1v)

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[15] Schmid, ibid., pp. 207-09. Schmid uses the word *Erzlaute* (archlute) to describe the Hepp instrument, but he may have been referring to a swan-neck baroque conversion of the 1627 lute, which would have been typical for the mid 1730s. No lutes by Georg Hepp are otherwise known to have survived to modern times.

[16] Freimuth und Crawford, op. cit., p. 13.

[17] See footnote 8.

[18] This "work" in fact represents two different incomplete *concertini* bound together with an original title-page, "Concertino Per Cammera Con Ar[c]liliuto Obligato Violini è Basso," carrying an indication of its key. It consists of a solo part ("Leuto") and a set of string parts that do not match the solo, though both are in the same key (B flat major). An identical title page (with a contiguous blank leaf) can be found in the New York Public Library Harrach collection acting as wrapper to a sonata in A minor for violin (?) and basso continuo (JOG 72-79, V. 31, No. 1); this probably originally belonged to one of the Rohrau *concertini*. I am grateful to Michael Freimuth for details of the Rohrau source.

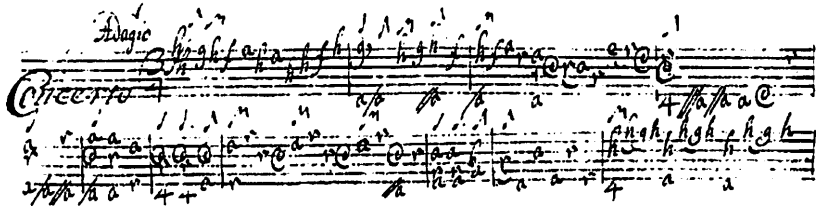

Illustration 2b — Sample of hand B (*Harrach I*, f. 13v)

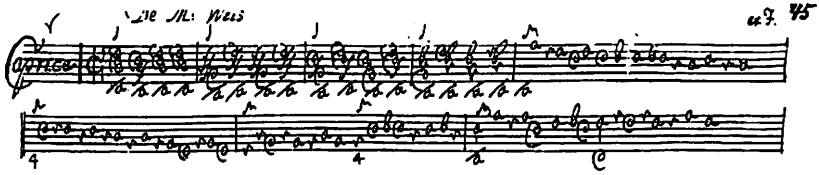

Illustration 2c — Sample of hand C (*Harrach I*, f. 45)

The paper used by scribes B and C unequivocally links them with the city of Salzburg. All the music in Harrach I, Harrach II and NYPL Harrach 11-14 copied by scribes B and C is on paper identifiable by its "wild man" watermark as the product of the paper mill at Lengfelden, on the northeast edge of Salzburg.[19]

The eminent Salzburg musician Matthias Siegmund Biechteler (c. 1668-1743),[20] who is known from several sources to have been an active player and teacher of the lute, can be associated closely with the copies made by these two scribes. Son of a church musician himself, Biechteler was educated at the Jesuit Gymnasium at Graz, where, after his matriculation, he performed as a singer in the customary Jesuit Latin music dramas in 1687. In the same year he moved to Salzburg, where he was enrolled as court musician (probably as a singer); in 1690 he received a year's instruction on the theorbo from another Salzburg court musician, Johann Nikolaus Burkhart. At that time he had already traveled widely as a lutenist to several courts and had played twice for the Emperor Leopold I (1640-1705). Not surprisingly, he was also active as a lute teacher in aristocratic circles around this period.[21] He became

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[19] Georg Eineder, *The Ancient Paper-Mills of the Former Austro-Hungarian Empire and their Watermarks*, Monumenta Chartae Papyricae Historiam Illustrantia VIII (Hilversum, 1960).

[20] See Thomas Hochradner, *Matthias Siegmund Biechteler. Leben und Werk eines Salzburger Hofkapellmeisters* (Salzburg, 1991), for a detailed study of the composer and his works.

[21] The lute manuscript *Krakow 40620* (dated 1701) is clear evidence of Biechteler's activities as a lute teacher, since as well as 96 compositions in his hand, there are several in the hand of a pupil, who refers to him in comments written throughout the MS in terms such as "M. Piectele, mio maestro" (see D. Kirsch & L. Meierott, *Berliner Lautentabulaturen in Krakau*, Schriften der Musikhochschule

deputy master of court music in Salzburg in 1703, and was *Kapellmeister* from 1706 until his death. From 1709 Biechteler became directly dependent on a member of the Harrach family: Franz Anton Harrach (1665-1727), the brother of the Spanish viceroy Aloys Thomas Raymund, ruled as Prince-Bishop of Salzburg from 1709. As Biechteler's employer, it may have been the Prince-Bishop who charged him with providing for the musical needs of his lute-playing relations.

Biechteler's autograph collection of lute preludes from the year 1723[22] is on paper with the same wild man watermark mentioned above in connection with scribes B and C, though there is no suggestion that this manuscript has any Harrach connections. However, *Harrach 120* is partly in his hand, and provides the most tangible evidence for Biechteler's association with the Harrach family. This lute manuscript opens with a section of eight folios in Biechteler's autograph, which gives examples, in figured bass and tablature, of harmonic progressions in each of the eight standard church tones.[23] At the beginning are two realizations of the "rule of the octave," a pedagogical device used by teachers throughout the baroque and classical periods to introduce beginners to the conven-

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Würzburg, 3 [Mainz: Schott, 1992], pp. 281-306). Several marginal additions in the Krakow MS in Biechteler's hand give alternative embellished passages, sometimes for pieces written by the pupil. Another lute manuscript in an Austrian collection, *Kremsmünster L78,* shows similar features, with 53 out of a total of 76 pieces being in Biechteler's autograph (of which 17 also appear in *Krakow 40620*) as well as similar marginal additions. (Biechteler's work as a lute teacher will be discussed in a forthcoming article by the author.) Non-autograph pieces by Biechteler ("Bichterle") for mandora are included in the manuscript of Pater Romoser (Konsistorialarchiv Salzburg, Signatur A 1225), as well as in manuscripts in the Salzburg Stift Nonnberg, to which one of Biechteler's daughters belonged.

[22] *12 Preludii Auth: Matthia Biechteler M. D: C: in Salisburgo 1723,* in the Erzbischöfliches Konsistorialarchiv Salzburg, on loan from the Johann-Michael-Haydn-Gesellschaft. See Hendrik Schulze, "Matthias Siegmund Biechteler als Lautenist: Die Instrumentaltechnik als kompositorischer Faktor," in Andrea Lindmayr-Brandl and Thomas Hochradner, eds., *Auf eigenem Terrain: Beiträge zur Salzburger Musikgeschichte, Festschrift Gerhard Walterskirchen zum 65. Geburtstag* (Salzburg, 2004), pp. 151-66.

[23] "The church tones, or *tuoni ecclesiastici,* are a set of tonalities arising from the harmonization and transposition of the eight Gregorian psalm tones in Roman Catholic Offices"; quoted from the abstract to Michael R. Dobbs, "The Baroque Church Tones in Theory and Practice" (unpublished Ph.D. dissertation, University of Rochester, 1999), cited at:

http://www.rhul.ac.uk/Music/golden-pages/Archive/Disserts/dodds.html (accessed 4 March 2009).

While the church modes may be seen as a step on the way to today's view of tonality, based on a symmetrical cycle of 24 major and minor keys, the modern system does not appear in treatises before Johann David Heinichen's *Neu erfundene und gründliche Anweisung . . . zu vollkommener Erlernung des General-Basses* (Hamburg, 1711). Most comprehensive collections of keyboard music from the 17th and 18th centuries, in particular those for organ, are arranged (or labeled) by church tone. For a church musician such as Biechteler, it would have been natural to arrange a treatise in this way, despite the fact that there is no evidence that his lute music was ever performed in church.

tions of harmony and, by means of improvisation at their instrument, to the skill of composition.[24] The harmonic progressions are given in two basic forms: as a short prelude-like sequence of chords with an occasional passing note (sometimes given in more than one version), and a more extended passage of figured bass with tablature realization. After the eight normal church tones (roughly corresponding to the modern "keys" of D minor, G minor, A minor, E minor, C major, F major, G major, and D major — the sequence of the last two tones is reversed) come seven "transposed tones" (A major, B minor, B major, E major, B flat major, B flat minor and C minor). The first eight of Biechteler's *12 Preludij* in the 1723 manuscript follow the normal sequence of the church tones; there, however, the four remaining (transposed) tones are B flat major, E flat major, F minor and A major. A page at the back of *Kremsmünster L78*, f. 142v, also in Biechteler's hand, gives cadences in the eight church tones in the same sequence and one for a single "tonus transpositus" (C minor). The longer figured-bass passages in *Harrach 120* seem to be exercises to be worked through — perhaps memorized — as part of a teaching regime, rather than examples of basso continuo accompaniment, since no reference whatsoever is made to the latter function.[25] In fact, they bear a remarkable resemblance to the *Partimento* exercises used for instructing musicians at the keyboard throughout the baroque and classical eras, especially in Italy;[26] though with only a few exceptions, the keyboard *Partimenti* do not provide realizations of the figured bass. The fact that in *Harrach 120* Biechteler went to a good deal of trouble to provide such a comprehensive training regime for his pupil suggests that at least one member of the Harrach family was a very competent lute player with the aptitude to extend his or her musical skills beyond that of a mere reader of tablature — whether this was with a view to continuo-playing or to

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[24] See Robert O. Gjerdingen, *Music in the Galant Style* (New York and Oxford: Oxford University Press, 2007), pp. 467-69.

[25] The same could be said for a similar sequence of preludes in lute tablature, with figured-bass lines given in parallel, in the Bohemian MS *Fundamenta der Lauten-musique*; there is some internal evidence that suggests that these were added after the tablature as a harmonic "explication," rather than as a basis for continuo realization. The order of the 17 keys given in this source is more in line with modern tonal concepts than is the case with Biechteler's more conservative examples, beginning with a sequence of "natural" keys rising through the diatonic scale: "in Musica naturali" A minor, B flat major, C major, D minor (with a "1" in the margin, presumably locating this as the first traditional church tone), E minor, F major and G minor; "in Musica Composita seu Figurali" A major, E major, D major, G major, C minor, B flat minor and F minor; "Claves semitonales" B minor, F sharp minor and E flat major.

[26] See Gjerdingen, op. cit., passim. (This didactic aspect of Biechteler's lute MSS will be discussed at greater length in my forthcoming article.)

composition (or perhaps both) cannot be determined.

Unfortunately, there does not seem to be a way to date *Harrach 120* precisely that might give us some grounds on which to surmise a direct contact between Biechteler and his Harrach pupil. By contrast with *Krakow 40620* and *Kremsmünster L78*, there is no evidence of Biechteler's intervention as a teacher after the initial copying of *Harrach 120*. In those MSS the marginalia are clearly added some time after the main copying sequence in an ad hoc manner showing how a passage may be elaborated, presumably at, or soon after, a lesson at which this had been demonstrated on the instrument. Possibly *Harrach 120* was provided as material for a course of lute lessons "by correspondence"; no evidence has come to light of any visit by Biechteler to Rohrau or of his direct employment by the Harrach family.

The rest of *Harrach 120* is devoted to a collection of just over 100 pieces of lute music — with one partial exception copied by scribe C — which are arranged into 15 suites with a few unattached movements and the lute part for an anonymous three-movement concerto in D minor at the end of the MS. The exception is Biechteler himself, who started the copying of a suite "Dal Lauffenstainer," which is continued after the first page and a single line of tablature on the second page, by scribe C (pages [74-5]).[27] Composers named or identifiable through concordances include Biechteler, Lauffensteiner, Weichenberger, Meusel, Meley and Losy; the manuscript thus represents the lute repertory popular in Austria during the first third of the 18th century. There are some duplicate copies of entire suites in the MS, which suggests that this is not its original intended state; it seems likely that it was bound up from individual pre-copied fascicles like the other Harrach lute MSS.[28]

Scribe C was also responsible for some copies of Biechteler's church music. Biechteler's biographer Thomas Hochradner suspects that this copyist could be Johann Jakob Rott (c.1682-1766), a professional scribe active in Salzburg from 1727 to 1735.[29]

Some of the paper in *Harrach I* has the wild man watermark countersigned with the monogram "ISH"; these are the initials of the

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[27] *Harrach 120* remains unfoliated, to my knowledge; the page numbers given here derive from those in J. Klima, *Die Lautenhandschrift im Archiv Graf Harrach, Wien. (Nr. 120) . . . Themenverzeichnis*, Verlag Wiener Lautenarchiv Nr 9 (Maria Enzersdorf bei Wien: privately printed, 1976).

[28] Despite more than one attempt, I have not had the opportunity to see *Harrach 120* to verify its makeup and other features. I am grateful to the late Dr. Josef Klima, Douglas Alton Smith and Pietro Prosser for providing me with copies and other information about this important source, which is long overdue for a proper study.

[29] See Hochradner, op. cit., vol. 1, pp. 133 and 142; vol. 2, p. 245.

paper maker Johann Sigmund Hofmann, who ran the paper mill at Lengfelden after 1736.[30] This corresponds well with the period when the 12-year-old countess Maria Josepha Elisabeth Harrach was receiving lute lessons from Conrad Christian Öhme, but the present state of research does not allow us to draw any certain conclusions about further connections between the manuscript and its original owners.

In most cases the Harrach lute manuscripts were originally copied as a series of unbound individual fascicles of (usually) two folded oblong sheets of paper, each thus making a booklet of four folios (eight pages) containing a "work" (most frequently designated as a "suite") of several movements. The whole collection seems to have remained in that state[31] until the loose fascicles were gathered together into sets of works with a degree of musical coherence and bound into volumes of similar size and appearance to *Harrach I* and *Harrach II*; at this point end-papers and title-pages were added and the volumes foliated. This process seems to have been carried out by a librarian at some point in the 19th century; a more precise dating may be possible after further research in the Harrach family archives.[32]

A full listing of the contents of *Harrach I* and *Harrach II* can be found in Appendices 1 and 2 at the end of this article. The Harrach librarian seems to have arranged the suites and pieces in the individual fascicles before him according to what he understood from the titles provided by the scribes, at the same time reserving one volume each for the many works by the composers Weiss (*Harrach I*) and Baron,[33] one for solos by unknown composers (*Harrach II*) and one for anonymous chamber works with lute.[34] Not surprisingly, he sometimes made mistakes. Four unattributed Weiss suites were marked as "Inc[ertus]." (unknown) and have thus been assigned to *Harrach II* (ff. 20r-23v; 32r-37v; 38r-45v; 46r-51v). Two suites (ff. 40r-42v and 43r-44v) are included in *Harrach I* despite the fact that their music has no indication linking it to Weiss and its style is incompatible with his. The only composition in either manuscript ascribed to anyone but Weiss is "La chasse de M.

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[30] Eineder, *The Ancient Paper-Mills*, op. cit.

[31] *NYPL Harrach 14* remains in the form of a number of separate fascicles.

[32] The end-papers of all the ex-Harrach volumes so far examined carry the undated water-mark "J. WHATMAN LONDON." James Whatman the elder (1702–1759), originally a tanner, took over his father-in-law's paper mill in Kent, England, in 1740. Whatman was a pioneer in the industrial production of high-quality paper; his son and grandson, both named James, successively led the firm (which still exists today) until the mid-19th century.

[33] *NYPL Harrach 13* consists solely of five chamber works by Baron, foliated continuously (ff. 1-31).

[34] *NYPL Harrach 11*.

Schaffniz" (*Harrach I*, ff. 45v-46r). Since, apart from the first movement of the eight-movement suite in which this is found, "De M: Weis ex F. Caprice," the other movements are in a style foreign to that of S. L. Weiss, it seems likely that Schaffnitz was their composer.[35]

Space precludes consideration here of the music in *Harrach I* and *Harrach II* that we cannot attribute to S. L. Weiss, despite the fact that there are several unique and unusual items amongst it. Much of it is of great interest, though the lack of composer attributions, with the sole exception of Schaffnitz, is frustrating. Mention should, however, be made of the highly unusual scordatura tuning of the penultimate suite in *Harrach II*. This is in the key of B flat minor, which is extremely rare in lute manuscripts (Weiss's famous *Tombeau* for Count Losy being the solitary example in his work), although, as mentioned above, it does figure as one of the "transposed tones" in Biechteler's didactic examples at the beginning of *Harrach 120*, as well as in *Fundamenta der Lauthen-Musique*.[36] The tablature assumes a tuning that seems to be unique to this MS: f ′, d flat′, a, f, d flat, A, G, F, E flat, D flat, C.

The rest of this article is devoted to a brief account of a few of the new works from *Harrach I* to give an idea of the importance of this discovery for the editor of Weiss's music.

The *Complete Works* of Silvius Leopold Weiss is organized in the first instance by source. This procedure was straightforward for the first eight volumes, dedicated to music from *London* (vols. 1-4) and *Dresden* (vols. 5-8). The situation becomes more complicated with vols. 9-10, which will contain the remaining works not represented in those two sources (together with a few variant versions of items therein). Here, for each work, which may appear in more than a single manuscript, a principal source must be selected; the order of works in vols. 9-10 is thus determined by the order in which the sources are "ranked." Following the general principles outlined for collected works editions by Georg von Dadelsen,[37] the major ranking criterion has been that of "closeness" to the composer; where this is insufficient, or cannot be determined with confidence, copying date has been used as a secondary ranking method.

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[35] This is the only known music composed by Schaffnitz, who is mentioned by Baron as a lieutenant in the service of the Elector of Bavaria, and was thus a colleague of Lauffensteiner, like whom he "composed many fine things" (E. G. Baron, *Untersuchung des Instruments der Lauten* [Nuremberg, 1727], translated by Douglas Alton Smith as *Study of the Lute* [Redondo Beach, CA: Instrumenta Antiqua, 1976], p. 69).

[36] See footnote 25, above.

[37] G. von Dadelsen, *Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben*, Musikwissenschaftliche Arbeiten, vol. 22 (Kassel: Bärenreiter, 1967).

Only when these criteria fail is the very subjective criterion of "musical quality" of a source taken into consideration. Although this procedure is necessarily uncertain to some extent in most cases (other than autographs, or clearly and unambiguously dated manuscripts), the resulting order is usually satisfactory, and future knowledge (except for the discovery of a new autograph source) is unlikely to upset the nature of the editorial decisions to any great extent. However, it should be said that there certainly remains much detailed research to be done on all these sources.

Appendix 3 gives the order of sources used in vols. 9-10, together with brief notes as to how it was arrived at. It will be seen that *Harrach I* occupies a position after two manuscripts that are definitely early (*Paris II* and *Vienna 18761*), but also one (*Salzburg*) that is of uncertain date, but which has a very loose "connection" with Weiss via the name, found in a manuscript written by the same scribe, of a composer who may have been a colleague who served Prince Alexander Sobieski together with Weiss in Rome (1710-14). This link is extremely tenuous, but the ranking position for *Harrach I* reflects the fact that the copies of Weiss's music contained within it are not judged to have any special authority, although by the final criterion of musical quality, it precedes the Rostock manuscript. As the music selected for inclusion in the *Complete Works* from *Harrach II* is not ascribed to the composer in the MS, this source is given a lower ranking, although, being contemporaneous with *Harrach I*, it is ranked above the late sources that follow it in the list.

Naturally, for lutenists the most exciting discovery in the Rohrau manuscripts must be the existence of two ensemble works by S. L. Weiss in *Harrach I*: a *Concerto* for two lutes in C major (two copies: ff. 13-24 and 58-61), and a *Suite* in A major for lute, violin and basso (ff. 25-32). Although single lute parts for several ensemble works by Weiss survive, and we have documentary evidence for many more that are now lost altogether,[38] until now none of their accompanying parts had been found.

The duet, which will appear in the *Complete Works* as Sonata 78, is in four short movements: Adagio (3/4, 40 measures), Allegro (C, 40 measures), Adagio (3/4, 29 measures) and Gigue (6/8, 50 measures). The first movement, in which short melodic phrases are exchanged between the two lutes, leads directly into the second after a reprise of its last eight measures—an unusual feature not seen in any of the *Dresden* duet parts. The second movement marks the work as a typical chamber concerto, in which a tutti-like *ritornello* frames an alternation of showy

[38] See Richard Stone's article in this issue.

passages of 16th notes much in the style of concerti by Weiss's Dresden colleagues such as Heinichen and Pisendel. The third movement resumes the gentler dialog of the first, and is followed by a cleverly worked Gigue containing some prominent extended trills for both lutes. The parts seem more or less equal in the demands made on the players, and, while they require a sure technique, neither could be described as virtuosic in nature. Although this concerto is a less substantial work than the duets from *Dresden*, this is music that is equally well-suited for domestic or public performance and would have been enjoyed by players and their audience alike.[39] That the parts were used in the 18th century is proved by the presence, on empty staves after the final movement in the second copy of the first lute part, of a short cadenza in pencil that elaborates the penultimate measure of the third movement.

The Trio in A major is an example of the type of chamber-music scoring for lute for which the term *Lautenkonzert* (after the titles of collections by Hinterleitner and Weichenberger[40]) is frequently used. In such works, the lute plays from a part that is more or less identical in texture to that for a solo piece, and could be played as such without any accompanying instruments. The other players "reinforce" the music of the lute: the melody usually is played, an octave higher, by a violin, while the bass line is played by a cello, with or without another continuo instrument (as suggested by the occasional presence of basso continuo figuring). There are examples of several variations on this basic scoring, but the vast majority of such works as survive (often as a tablature lute part only) or are otherwise documented were with violin and "basso." In this case, the lute part is identical with a very well-known Weiss solo sonata, No. 44, thus demonstrating the ad hoc nature of the *Lautenkonzert*: if a violinist and a cellist were present, they could join in, yet the work could still be played and enjoyed if they were not. Hinterleitner's preface even warns that although the lute player can and should use "discretion" in a solo performance, ornaments in particular must be played in strict time in ensemble—a similar point is made by Baron.[41] As it happens, Sonata 44 is the most widely distributed of all Weiss's works, surviving in no fewer than eight complete or partial manuscript copies. It is an early

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[39] The musical style of the interaction between the two lutes is precisely similar to that found in the late Karl-Ernst Schröder's reconstruction of the four *Dresden* duets (sonatas 54, 56, 59 and 60). These have been published in *Complete Works*, vol. 8, pp. 98-115, 134-49, 214-38 and 238-61.

[40] Ferdinand Ignaz Hinterleitner, *Lauthen-Concert* (Vienna, 1699); Bratislava, Katedra Hudebnej Vedy a Vychovy, MS without signature, *Lauthen Concert Von Johann Georg Weichenberger Jn Wienn.*

[41] Hinterleitner, op. cit.; Baron, *Untersuchung*, trans. Smith, op. cit., p. 144.

work, from 1710-14. Although the note in red ink on the *Dresden* copy, stating that it was "composta a Roma," is today almost illegible, a copy is in *Paris II* (dated Venice, September 1712).[42]

The other examples of the fresh light cast by the Rohrau sources that I would like to give here highlight the grouping of movements into suite-like formations and what this might tell us about Weiss's attitude to these larger-scale structures. Of course, without autograph material with which to compare, we cannot be sure that the form of suites here represents the composer's wishes. But in one case there is a clear musical connection between the movements that suggests that here, at least, the juxtaposition of movements was intended.

From the listing of *Harrach I* in Appendix 1 below, it can be seen that scribe A in particular seems to have conceived each of the fascicles as containing a single "work," supplying either an overall title on the front, blank page of a fascicle, or simply giving the composer's name on the first movement together with the rubric "Il fine" at the end of the last. A similar pattern is followed in the fascicles of *Harrach II*, although here A merely gives the two words "Luthe Solo" as title (presumably the copyist was unaware of the composer's name in these cases).

The groupings that emerge in some cases contradict the form of Weiss's works as represented in other manuscripts, and in view of the lateness of the Rohrau copies, it is hard to know whether these groupings constitute a definitive revision on the part of the composer or are due to mere accidents of transmission. There is, on the other hand, some evidence that they might reflect the makeup of the exemplar(s) from which scribe A copied the music.

Some of the "suites" in *Harrach I* are unusual in form. The first fascicle (ff. 1-4) comprises a group consisting of a fantasia followed by a capricio and another fantasia, with a concluding gigue and menuet. The two fantasias are also found in *Paris I*, where the first carries the title "Preludio," which seems more appropriate here, given its place as a first movement. It is interesting that the terms remain largely interchangeable at this period, somewhat in the way that "ricercar," "fantasia" and "prelude" were in the 16th-century lute repertory. The "Suite" in the next fascicle (ff. 5-8), which substitutes a fantasia for the expected *galanterie* movements between the courante and gigue, will be discussed below. The 14th fascicle (ff. 54-57) contains a prelude, followed by the first part of a

[42] Since *Harrach I* contains the only evidence for the existence of the trio version, and was definitely copied at least two decades after the solo work's composition, the trio version has been consigned to the Appendix to *Complete Works*, and will be published in vol. 10 as App. 1.

fantasia (again found in *Paris I*), a movement entitled "Sonata," and the rest of the *Paris I* fantasia, before the concluding gigue; another prelude in the same key (D minor) is written on the spare staves on the final page.

The front cover of *Paris I* bears a title label, "Fantaisies et Preludes / composées / par / Mr. Weiss. à Rome." Since after the first 18 pages the musical style and content change radically, this can only be taken to refer to the first eight items. However, the entire manuscript is in the hand of Luise Adelgunde Victoria Gottsched (1713-62), wife of the Leipzig professor of poetry and a known pupil of Weiss.[43] She assembled a large collection of Weiss's music, which was sold by the Leipzig music-dealer Breitkopf after her death. As before her marriage to Gottsched in 1735 Luise lived in Danzig, a city in which she could hardly find a lute teacher, let alone music by the great Weiss, it is unlikely that any part of *Paris I* was copied before that date. The three-movement work that immediately follows the series of early works by Weiss, "Tomba composta del Sgre. Gebel" (pp. 19-23), also appears in *Munich 5362*, where we learn that it was composed on the death of a certain "Madame J." who died in Leipzig on the 17 September 1738. Professor Hans-Joachim Schulze of the Bach Archive in Leipzig has located her burial records and identified her as the wife of a prominent Leipzig citizen, Johann Christoph Jacobi. Thus we can assume that the Weiss "Fantaisies et Preludes" were copied between 1735 and 1738. The most plausible source of an exemplar for these pieces is the composer himself, since he was personally acquainted with Luise and even composed music (now lost) for her. The musical texts of the works in common between *Paris I* and *Harrach I* are fairly close, allowing for the fact that Luise was not a very expert copyist, and that she and Harrach scribe A largely adapted the music for the more modern 13-course lute with slightly differing results. The evidence points in the direction of there being a common exemplar from which both Luise Gottsched and Harrach scribe A copied these pieces. Further

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[43] H.-J. Schulze, "Ein unbekannter Brief von Silvius Leopold Weiss," *Die Musikforschung*, xxi (1968), pp. 203-04; a facsimile and English translation of Weiss's letter (28 September 1741) to Luise Gottsched can be found in D. A. Smith, "The late sonatas of Silvius Leopold Weiss" (unpublished PhD dissertation, Stanford University, 1977, pp. 18-21). Confirmation that *Paris I* is in her hand was provided to the author by Prof. Schulze in private correspondence during 2007.

[44] The existence of the two works by Kühnel written by this scribe in the Fétis collection (see footnote 8, which has a verifiable Leipzig origin, together with the fact that his copying repertory also included lutenists and other composers with strong Saxon associations—such as Baron, Geleitsmann and Meusel — suggests that he might have acted in some way as a conduit between that musical center and Austrian aristocratic families such as the Harrachs. Possibly the Leipzig music-dealer Breitkopf, who engaged many music-copyists, is the key to such exchanges, as he undoubtedly became later in

research is needed to ascertain whether Harrach scribe A has some further connection with Leipzig.[44]

In several cases, as well as giving useful alternative readings for a critical edition where concordances with other sources exist, the Rohrau manuscripts provide movements that are not present in other sources. It seems more likely that these mostly arise from the composer's revisions to earlier compositions in the form of substituted movements, rather than as fortunate "orphaned" survivals from other lost sonatas.[45] There is not space here to examine these cases in detail, but in Appendices 1 and 2, the unique items by Weiss are marked.

A final example of the light cast by the Harrach manuscripts on Weiss's music is the A minor "Suite pour Lute Solo" in the second fascicle of *Harrach I* (items 6-10, ff. 5-8). This is especially interesting since, as well as showing a clear intentional thematic relationship between the movements, it is based on a work by an earlier composer for which Weiss seems to have had a special regard and can be seen as occupying a pivotal position in the evolution of his musical style.

Two movements of this highly unusual suite, the *Allemande en double* and the final gigue, consist, essentially, of the same music: they are both versions of the allemande "L'Amant malheureux" by the 17th-century French lutenist Jacques de Gallot ("le vieux').[46] The former movement presents an embellished version of Gallot's allemande in which, following the long-standing convention of the lutenistic *double*, the music flows in an uninterrupted sequence of single notes in which multi-note chords only appear at cadences. Gallot's subtle part-writing is apparently, on a cursory glance at the music in a modern transcription, "disintegrated" by this characteristic manifestation of the *style brisé*. However, as any competent baroque lutenist knows, it is still possible — indeed, mandatory

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the century. However, the firm's archives, which might have provided better evidence, were destroyed during World War II.

[45] The sarabandes in particular show a degree of variability between sources of Weiss's suite/sonatas from different periods. Already in sonata 25 in G minor (vols. 2 and 5 of *Complete Works*), the two sources (*London*, f. 123v; *Dresden*, vol. 4, p. 47) have independent sarabandes in G minor and B flat major, respectively. The Harrach manuscripts give a further four such examples: *Harrach I*, item 65 (ff. 50v-51) is, unusually for Weiss, a unique C minor sarabande in the context of a C major suite that appears elsewhere in three other forms (sonatas 37, 81 and 88); *Harrach II*, item 28 (f. 22) is a variant (revision?) of the one from the same suite in *Paris II*, where it is ascribed to J. S. Weiss; in *Harrach II*, the unique items 43 (f. 34v) and 49 (f. 42) both occur as "substitutions" into suites whose earliest other known source is *Paris II* (c. 1712). In the last-cited case, the *Paris II* sarabande also appears at the end of the suite in *Harrach II* (item 52, f. 45), which gives strength to the argument that the substitution was a conscious artistic decision rather than a mere accident of transmission.

[46] *Gallot* CNRS, item 98, pp. 201-02; 14 concordances are listed on p. lii, including versions for keyboard and for guitar.

— that the underlying three-part texture of Gallot's elegant and affecting work is conveyed to the listener by the performer *in sound*, despite the distractingly fragmented appearance of the music in transcription. The same allemande, of course, is also found written out for 13-course lute in Weiss's autograph in the form of a *double* with integral repeats in *London* (ff. 66v-67; S-C 8*).[47]

The gigue, barred in 12/8, like the *double* is effectively a variation on Gallot's common-time (C) allemande, giving the notes of the original in sequence, but grouped as triplets. Chords in the allemande are arpeggiated and redistributed in a quirky fashion that is characteristic of many 17th-century gigues, and may give a clue to how the many examples of the "duple-time" gigue (which often exist in almost identical versions as common-time allemandes) in baroque lute sources should be interpreted in performance.

As if this were not enough evidence for the German composer's attraction to the earlier French composition,[48] an arrangement in G minor found in *Paris II* (f. 25v), "L'Amant malheureux Mons. Gallot," shares several features with the two A minor Weiss versions, and is almost certainly by him as well. An excerpt from Gallot's original is shown in parallel with the three Weiss versions in Example 1.

The *Paris II* arrangement forms the first of a short suite-like grouping of movements. It is immediately followed by a courante that the MS clearly ascribes to Weiss and an anonymous gavotte, both of

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[47] Wallace J. Rave, in his article "Remarks on Gallot Sources: How Tablatures Differ," *JLSA* XX & XXI (1987/88), pp. 87-107, had already suggested that the multiple versions of "L'Amant malheureux" would be worth detailed investigation when, at the Weiss Congress in Freiburg im Breisgau, Germany, in 1992, the present author (without knowledge of Rave's article, which was not published until 1992) read a paper on the influence of French music, in particular "L'Amant malheureux," on Weiss. This was followed by a paper at the conference of the Royal Musical Association, Cambridge, U.K., in 1995, " 'L'Amant malheureux': The Adventures of a French Allemande in Germany," which widened the scope to include the influence of the piece on other German and Austrian composers. More recently, the *Harrach I* suite in question was discussed in another paper by the author, "S. L. Weiss and 'L'Amant malheureux': New Light Cast by a Newly-discovered Austrian Source," read in a session devoted to Weiss at the Twelfth Biennial Conference on Baroque Music, Warsaw, July 2006. It is intended that this material will be published as part of a forthcoming study of the music of Weiss.

[48] A further version of Gallot's allemande appears in *Goëss III* (ff. 46v-7), in the hand of the Viennese court lutenist Andreas Bohr. Its title therein, "Allemande les plaintes de Gallot pour le depart de Madamoiselle MariAnne de Sinzendorff," is unlikely to stem directly from Jacques de Gallot, for it refers to the departure of the original owner of the manuscript, Maria Anna von Sinzendorff-Erstbrunn (1670-1709), from Vienna to Rome, where she married Johann Peter Count von Goëss in 1693. If Gallot was still alive at this date (his date of death remains unknown), he probably was residing in Paris, although he is known to have returned to Paris from a "long voyage" in January 1683. (See *Gallot CNRS*, "Récherches biographiques," pp. xix-xxi.)

which are thematically related to the allemande.[49] The main unifying feature between the three movements is the persistent and prominent use of two forms of the descending tetrachord that were universally associated with laments throughout the baroque period.[50] Similarly, the courante that follows Weiss's *double* in *Harrach I* closely parallels it, and it seems clear that this pairing is deliberate. Example 2 shows a passage of seven measures from the *Harrach I* courante, together with corresponding passages from Gallot's original and Weiss's *double* and gigue.

While the relationship between Gallot's allemande and the dance movements of the Harrach suite are apparent enough, this is somewhat harder to discern in the two "free" movements, the opening capricio and the somewhat virtuosic fantasia that occupies a climactic position before the final gigue. However, the capriccio in particular contains many fleeting allusions to phrases from "L'Amant malheureux" that presumably were brought out strongly in performance and would have been instantly recognizable to an audience of connoisseurs. These phrases are sometimes touched upon more than once; Weiss is clearly teasing the listener's ear with echoes of familiar music in this "capricious" prelude. The fantasia strays somewhat further from the model, but there are clear traces that would be very apparent after hearing the first three movements of the suite; the closing gigue, so close as it is to Gallot, would put paid to any doubts about the matter.

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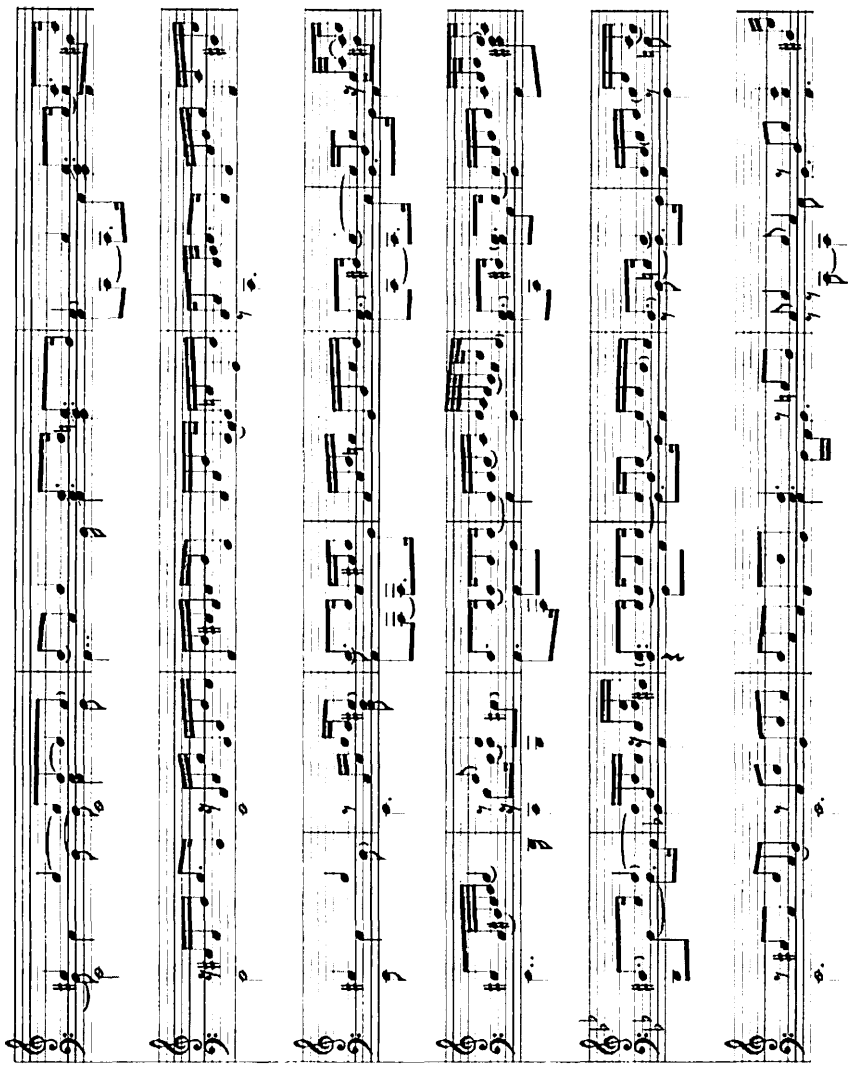
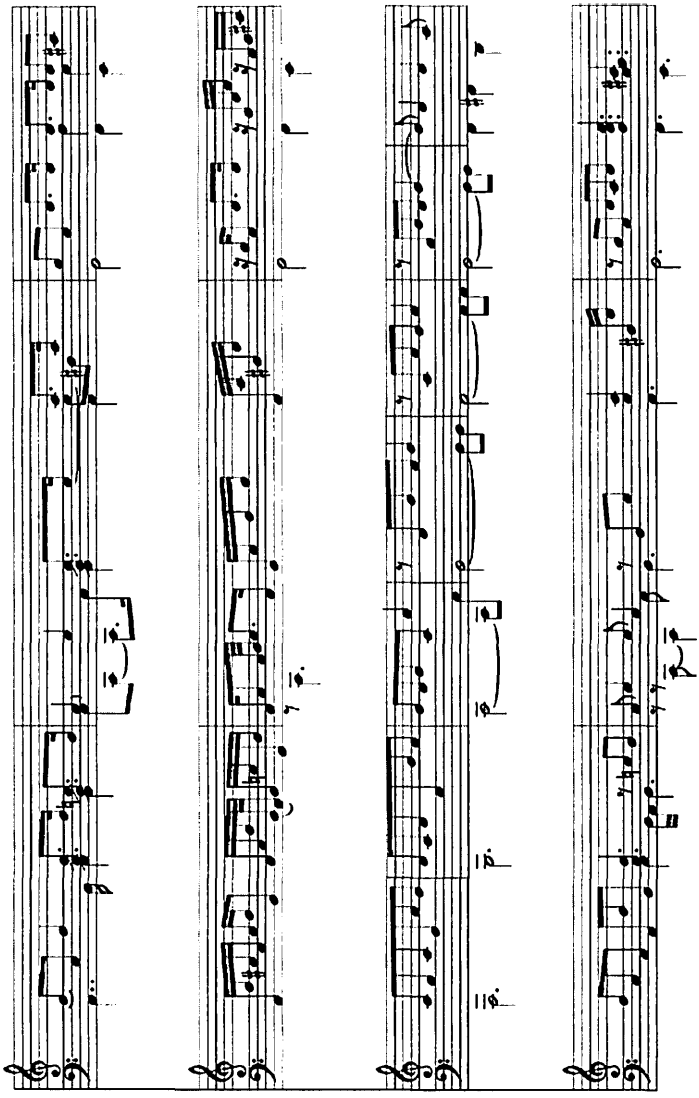
[49] The menuet that follows in *Paris II* appears to have been added to the manuscript later. The whole four-movement G minor suite, including the menuet, will appear in *Complete Works*, vols. 9-10, as sonata 64.

[50] See Ellen Rosand, "The Descending Tetrachord: An Emblem of Lament," *Musical Quarterly*, lxv (1979), pp. 346-59. In lute music, falling tetrachords had been used in this way for over a century: to choose one famous example, the same two forms used by Gallot are the ones on which almost every phrase of John Dowland's "Lachrimae" pavan is built.

Example 1 — A French copy (c. 1700) of Gallot's original and five Weiss versions of "L'Amant malheureux."



Example 2 — Gallot's "L'Amant malheureux" compared with three movements from the *Harrach I* suite. Note that the bass line of this passage is essentially identical in each version.



Appendix 1 — Lute Manuscript *Harrach I*

		Item		*Hand*	*Smith*	*Unique?*	*S-C no*	*Concordances*	*Notes*
	[Volume title-page]		*Weiss Sylvio - Lautenmusik / 65 Blatt*						
1	**5-movement suite in F major by SLW**								
1r		1	*Menuet / Il Fine*	A		x	75.5		
1v-2		2	*Fantasia di Sigre. Sylvio Weis*	A	545		75.1	*Paris I*, f. 9v ('Preludio')	
2v-3		3	*Capricio du meme*	A		x	75.2		
3v-4		4	*Fantasia du meme*	A	540		75.3	*Paris I*, f. 2v	
4v		5	*Gique*	A		x	75.4		
2	**5-movement suite in A minor by SLW based on Gallot's allemande 'L'Amant malheureux'**								
5r	[title-page]		*Suite pour Lute Solo di Sigre Sylvio Weis*	A					
5v		6	*Capricio di Sigre Sylv. Weis*	A		x	76.1		
6r		7	*Allemande en double du meme*	A		x	76.2	cf.: Gallot CNRS #98, Allemande 'L'Amant malheureux'; Paris II, f. 25v (g minor, arr. Weiss?); London, f. 66v (a minor, arr. Weiss; S-C 82)	
6v-7		8	*Courante, di Syl: Weis.*	A		x	76.3		
7v-8		9	*Fantasia du meme*	A		x	76.4		
8v		10	*Gique / Il fine*	A		x	76.5	cf. 76.2; 12/8 version of Gallot (close)	

		Item		Hand	Smith	Unique?	S-C no	Concordances	Notes
3	**3 movements from a suite in B flat major and a Marche in C minor by SLW**								
9r	[title-page]		*Suite à Lute Solo par Weise.*	A					
9v-10		11	*Allemande de Mr. Weise*	A		x	77.1		
10v-11		12	*Courante du meme*	A		x	77.2		
11v-12		13	*Marche du meme*	A		x	41*	In C minor, and therefore, presumably, not from the same suite as other movements	
12r		14	*Menuet du meme*	A	84		10* + 83.5	this MS, p. 118 (qv); London, f. 68v; W2002, p. 51 ('Junior Weiss Menuet')	
4	**Duet (Concerto) for two lutes in C major by SLW**								Two complete copies of each lute part (ff. 13-15v; 17v-20; 21v-24; 58v-61)
13r	[title-page]		*Liutto Imo / Dal Weiss*	B					
13v-14		15	*Concerto Adagio (C-dur)*	B		x	78.1		
14r-14v		16	*Allegro*	B		x	78.2		
14v-15		17	*Ado*	B		x	78.3		
15v-16		18	*Gigue*	B		x	78.4		
17r	[title-page]		*Liutto 2d.*	B					

17v-18		(15)	*Concerto Adagio (C-dur)*	B	78.1		
18r-19		(16)	*Allegro*	B	78.2		
19r		(17)	*Adagio*	B	78.3		
19v-20		(18)	*Gigue*	B	78.4		
21r	[title-page]		*Liutto Imo: / Dal Weiss*	B			[second copy of pp. 24-30]
21v-22		(15)	*Concerto Adagio (C-dur)*	B	78.1	this MS, p. 25	
22r-22v		(16)	*Allegro*	B	78.2	this MS, p. 26	
22v-23		(17)	*Adagio*	B	78.3	this MS, p. 27	
23v-24		(18)	*Guigue*	B	78.4	this MS, p. 29	
24v		19	[Pencil-written cadenza]	G			

5 Suite in A major for lute, violin and basso by SLW (ensemble version of solo sonata 44; lute part identical to solo)

25r	[title-page]		*Suite / à / Liuto / Violino / et /Basso, / Sigre / Weis*	A			[ensemble version of sonata 44 - lute part identical to solo]
25v		20	*Basso. Allemande*	A	App 1.1		Basso part 25v-26v
25v		21	*Courante*	A	App 1.2		
26r		22	*Sarabande*	A	App 1.3		
26r		23	*Bouree*	A	App 1.4		

	Item	
26r	24	*Menuet*
26v	25	*Gigue*
27r		*Violino.*
27v	20	*Allemande*
27v-8	21	*Courante*
28r	22	*Sarabande*
28r	23	*Bouree*
28v	24	*Menuet*
28v-27r	25	*Gigue*
29r	20	*Allemande del Sigre Sylv: Weis.*
29v	21	*Courante du meme*

Hand	*Smith*	*Unique?*	*S-C no*	*Concordances*	*Notes*
A			App 1.5		
A			App 1.6		
A					End of Gigue
A			App 1.1		Violino part 27v-28v + 27r
A			App 1.2		
A			App 1.3		
A			App 1.4		
A			App 1.5		
A			App 1.6		
A	301		App 1.1 = 44.2	Breitkopf 1; Paris II, f. 14v; Dresden 18 ('composta a Roma'); W2003, f. 15; W2005, p. 121; Brno 372, p. 45; Has, p. 127; Chilesotti, 504.2	Lute part 29v-32
A	302		App 1.2 = 44.3	Paris II, f. 12v; Dresden 18 ('composta a Roma'); W2003, f. 15v; W2005, p. 122; Brno 372, p. 46; Has, p. 127; Chilesotti, 504.3	

30r		22	*Sarabande du meme*
30v		23	*Bouree du meme*
31r		24	*Menuet du meme*
31v-32		25	*Gigue du meme*
32v	blank		

6 5-movement suite in C minor by SLW

33r		26	*Fantasia par Sylv. Weis.*
33v		27	*Courante du meme*

A	304		App 1.3 = 44.4	Paris II, f. 15; Dresden 18 ('composta a Roma'); W2003, f. 16; Brno 372, p. 45; Has, p. 128; Chilesotti, 505.1; WRu, p. 42
A	303		App 1.4 = 44.5	Paris II, f. 13; Dresden 18 ('composta a Roma'); W2003, f. 15; Brno 372, p. 47; Has, p. 25; Has, p. 127; Chilesotti, 505.2; WRu, p. 41; Strasbourg, f. 19v; KNu
A	305		App 1.5 = 44.6	Paris II, f. 13; Dresden 18 ('composta a Roma'); W2003, f. 15v; Brno 372, p. 47; Chilesotti, 504.4; KNu; W2008, p. 122; W2009, p. 176
A	306		App 1.6 = 44.7	Paris II, f. 13v; Dresden 18 ('composta a Roma'); W2003, f. 16v; W2005, p. 123; Brno 372, p. 48; Has, p. 129; Chilesotti, 505.3; WRu, p. 43
A		x	79.1	
A	40		7.2 + 79.2	London, 30v

	Item	
34r	28	*Menuet alter : du meme / Da Capo*
34r	29	*Menuet 2d. du meme / Menuet 1mo da Capo*
34v	30	*Gigue du meme / Il fine.*

7 9-movement suite in D minor by SLW

35r	31	*de Mr : Weis / Prelude*
35v	32	*de Mr: Weis / Allemande*
36r	33	*Courente*
36v	34	*Bouree*
36v-37	35	*Sarabd:*
37r	36	*Menuet*
37v	37	*Rigaudon*
37v-38	38	*Menuet*
38r	39	*Guigue*

8 Allemande in D minor (? by SLW)

38v-9	40	*Allamande*

9 7-movement suite in B flat major

40r	41	*Allamande*

Hand	*Smith*	*Unique?*	*S-C no*	*Concordances*	*Notes*
A		x	79.3		
A	cf. 43		7.5 + 79.4	London, 31v	
A	44 (var)		7.6 + 79.5	London 32v; Dresden, 31	
C		x	80.1		
C		x	80.2		
C		x	80.3		
C		x	80.4		
C		x	80.5		
C			80.6	Köln (Lauffensteiner)	
C		x	80.7		
C	127		15* + 80.8	London, f. 100	
C	551		80.9	*Harrach II*, 35/64; Paris II, f. 10	
C		x	42*		Not in style of SLW
C					

40v	42	*Courante*	C
40v-41	43	*Gavotte*	C
41r	44	*Sarabande*	C
41v	45	*Menuet*	C
41v	46	*Trio / Menuet Da Capo*	C
42r	47	*Rondeau*	C

10 6-movement suite in G major

43r	48	*Ao:*	C
43r	49	*Gauotte*	C
43v	50	*Aria*	C
43v	51	*Menuet*	C
44r	52	*Trio*	C
44v	53	*Guigue*	C

11 8-movement suite in F major; opening Caprice by SLW

45r	54	*De M: Weis / ex F. / Caprice*	C
45v-46	55	*de M. Schaffniz / La chasse*	C
46v	56	*Courante*	C
47r	57	*Rigodon / Da Capo*	C

		Not in style of SLW
		All movements apart from first are not in style of SLW
x	43*	

		Item		Hand	Smith	Unique?	S-C no	Concordances	Notes
47r		58	*Sarabande*	C					
47v		59	*Menuet / Da Capo*	C					
47v		60	*Trio / Da Capo*	C					
48r		61	*Guigue*	C					
48r	[blank]								
12	**4-movement suite in C major by SLW (plus final Presto in Harrach II)**								
49r		62	*Del Sig: Weiss. Allamande*	C	255 or 506		37.2 + 81.1 + 88.1	*Dresden*, 9; W2003, f. 5v; W2005, p. 8	
49v-50		63	*Courante*	C	256, 501 or 508		37.3 + 81.2 + 88.3 (2?)	*Dresden*, 9; cf. Göttweig, f. 6v; cf. Has, p. 175; W2003, f. 6v; W2005, p. 10	
50v		64	*Menuet*	C			81.3 + 88.10	PragueGelinek, p. 262 (follows 'Veis / Boure' Smith 570)	
50v-51		65	*Sarabande*	C		x	81.4	(Presto: *Harrach II*, 35v/65)	
51v	[blank]								
13	**2 movements from a suite in A major by SLW**								
52r		(67)						End of Gigue	
52v-53		66	*Prelude de Mr. Weise*	A	396		66.1	V18761, f. 11, 'L'Esprit Italienne'	

53v-52r		67	*Gigue du meme.*	A

14 5-movement 'suite' and single prelude in D minor by SLW

54r		68	Sigre. Sylv. Weis.Preludio	A
54v-55		69	Fantasia du meme	A
55v-56		70	Sonata du meme	A
56v		71	Sarabande du meme	A
57r		72	Gigue du meme / Il fine.	A
57v		73	*Prelude du meme.*	A

15 Second lute part of lute duet in C major by SLW

58r			*Liutto secondo (Weiss)*	B
58v-59		(15)	*Concerto Adagio*	B
59r-60r		(16)	*Allo:*	B
60r		(17)	*Adagio*	B
60v-61		(18)	*Gigue*	B
61v	[blank]			

16 6-movement suite in B flat major by SLW (or JSW?)

62r		74	*Fuga di Sigre. Sylv: Weis.*	A

402		66.7	V18761, f. 16v; Wittgenstein; W2006, ff. 26v-27	
	x	82.1		
539/1-2		82.2	Breitkopf 32; Paris I, f. 1v	
	x	82.3		
539/3		82.4	Paris I, f. 1v	(appears as third section of Fantasia in Paris I)
	x	82.5		
	x	App 18	cf. Roul, f. 18v = 84.1	
				[second copy of pp. 31-37]
		78.1	this MS, p. 32	
		78.2	this MS, p. 33	
		78.3	this MS, p. 35	
		78.4	this MS, p. 36	
500		83.1	Has, p. 159	

	Item	
62v-63	75	*Allemande du meme*
63r	76	*Courante du meme*
63v	77	*Bouree du meme / Segue Menuet*
64r	78	*Menuet du meme*
64v	79	*Gigue du meme / Il fine.*

Hand	*Smith*	*Unique?*	*S-C no*	*Concordances*	*Notes*
A			73.1 + 83.2	Breitkopf 10; Salzburg f. 67v ('Sigmondo'); Brno HAM 371, f. 49v; PragueGelinek, pp. 244-5	
A			83.3	PragueGelinek, f. 282-3; Brno HAM 371, ff. 42v-3; Haslemere, #211, 'Courante Weichenberg'; Warsaw2008, pp. 156-7; Wittgenstein, f. 35	
A		x	83.4		
A	84		10* + 83.5	this MS p. 23; London, f. 68v; Wroclaw2002, p. 51, 'Junior Weiss Menuet'	
A			83.6	Roul, ff. 24v-5	

Appendix 2 — Lute Manuscript *Harrach II*

		Item		*Hand*	*Smith*	*Unique?*	*S-C no*	*Concordances*	*Notes*
	[Volume title-page]		*Lauten Musik von unbekannten Componisten*						
1	**6 pieces in G (anon)**								
1r		1	*Air G-dur*	D (?=C)				Warsaw2006, f. 1, 'Air I tendre someil'	
1v-2		2	*Air G-dur*	D (?=C)				Warsaw2006, f. 1v, 'Aria'	
2r		3	*Menuet G-dur*	D (?=C)				Warsaw2006, f. 1v, 'Menuet'	
2v-3		4	*Air G-dur*	D (?=C)				Warsaw2006, f. 2, 'Air Gay'	
3v-4		5	*Rondeau G-dur*	D (?=C)				Warsaw2006, f. 2v, 'Rondeau sine alijs vocibus'	
4v		6	*Gigue G-dur*	D (?=C)				Warsaw2006, f. 2v, 'Gigue cum alijs instrumentis'	
2	**4 pieces in Italian tablature (probably all by Zamboni)**								
5r	? Zamboni	7	*Pastorale D*	E		x			paper same as loose leaf (p. 18); hand same as Harrach/Spencer anonymous Concertini for arciliuto
6r	blank								
6v-7	Zamboni	8	*Allemanda*	F				Zamboni (1718), sonata 4, p. 12 (some variants)	

		Item		*Hand*	*Smith*	*Unique?*	*S-C no*	*Concordances*	*Notes*
7v-8	Zamboni	9	*Corente*	F				Zamboni (1718), sonata 4, p. 13	
8v-9v blank									
loose leaf	Zamboni	10	[Menuetto]	E				Zamboni (1718), sonata 4, p. 15	paper same as f. 5; hand same as Harrach/Spencer anonymous Concertini for arciliuto
3	**6-movement suite in E flat (anon.); tuning: f d'a f d B (ton mercure)**								
10r		11	*Luthe Solo / Prelude*	A					
10v-11		12	*Tombeau-Lamentation Suite du Tombeau.*	A					
11v		13	*Sarabande / Double / Sarabande da Capo*	A					
12r		14	*Trezza*	A					
12v		15	*Menuet*	A					
12v-13		16	*Gigue / Double / Il fine*	A					
4	**6-movement suite in F major by Lauffensteiner**								
14r	[title-page]		Luthe Solo	A					
14v-15	Lauffensteiner	17	*Allemande*	A				Göttweig II, f. 28, 'Lauffenstein / Allemande'	

15v-16	Lauffensteiner	18	*Courante*	A	
16v-17	Lauffensteiner	19	*Rigodon*	A	
17v	Lauffensteiner	20, 21	*Menuet / Trio / Menuet da Capo*	A	
18r	Lauffensteiner	22	*Trio, Doubles Imo. / Doubles 2da. / Volti*	A	
18v	Lauffensteiner		*Doubles 3tia*	A	
18v	Lauffensteiner	23	*Gigue*	A	

5 S.L. Weiss, 7-movement suite in D major

20r	[title-page]		*Luthe Solo*	A	
20v	SLW	24	*Allemande*	A	12
21r	SLW	25	*Courante*	A	557
21v	SLW	26	*Bouree*	A	559
21v-22	SLW	27	*Trio / da Capo Bourèe*	A	558
22r	SLW	28	*Sarabande / Volti*	A	

	107.2	Göttweig II, f. 28v; Seitenstetten, f. 58v; Brno HAM 371, f. 53; Podebrad, #3	
	107.3	Göttweig II, f. 29; Seitenstetten, f. 60v-61; Brno HAM 371, f. 53v	
		Göttweig II, f. 29 (Menuet), f. 29v (Trio)	
x			doubles on the Trio
x			doubles on the Trio
	107.5	Göttweig II, f. 27; Seitenstetten, f. 59v; Brno HAM 371, f. 54v	
	2.2 + 63.1	London, f. 8; Paris II, f. 15v; Warsaw2004, f. 41v; Warsaw 2010, p.36	
	63.2	Paris II, f. 16	
	63.3	Paris II, f. 17	
	63.4	Paris II, f. 16v	
x	63.5		cf Paris II/16v (JSW)

		Item		*Hand*	*Smith*
22v	SLW	29	*Menuet*	A	16
22v-3	SLW	30	*Gigue / Il fin*	A	
23v	blank				
6	**6-movement suite in B flat major**				
24r	[title-page]		*Luthe solo*	A	
20v		31	*Allemande*	A	
25r		32	*Bouree / Volti*	A	
25v		33	*Menuet.*	A	
25v-6		34	*Aria adagio. / Volti*	A	
26v-7		35	*Rondeaux, en Menuet / da Capo*	A	
27r		36	*Gigue / Il fine*	A	
7	**4-movement suite in F major**				
28r	[title-page]		*Luthe Solo*	A	
28v		37	*Allemande Les Graces.*	A	

Unique?	*S-C no*	*Concordances*	*Notes*
	2.6 + 63.6 + 78*	London, f. 10; Paris II, f. 17; Munich5362, f. 32v; Warsaw2010, p. 231; Kremsmünster L77, f. 65v	
x	63.7		
		Haslemere, p. 161	
		Haslemere, p. 162	
		Haslemere, p. 163	
		Haslemere, p. 162	
		Haslemere, p. 163	
		Brno HAM372, p. 27, 'Harmonie des anges à 3 lettres / Allem.'	

29r		38	*L'Allemande changee en Courante. / Volti*	A				
29v		39	*L'Allemande changee en Gigue.*	A				
30r			*Segue Carillon / Volti*	A				no music: three empty tablature staves only
31v-2		40	*Carillon de Willage.*	A				cf. Durant 'Carillon' (Augsburg)
32r	blank							
8	**4 movements from suite in D minor by S.L. Weiss**							
32v-34	SLW	41	Ouvertüre	C	548		61.1 + App 19 (var)	Paris II, f. 8v
34r	SLW	42	*Menuet*	C	550		61.3	Paris II, f. 9v
34v	SLW	43	*Sarabande*	C		x	61.7	
35r	SLW	44	*Guigue*	C	551		61.4	Paris II, f. 10; Harrach I: 38v/71
9	**1 movement from a suite in C major by S.L. Weiss (other movements in Harrach I, ff. 49v-50)**							
35v-36	SLW	45	*Presto*	C	511		88.7	Warsaw2003, f. 8v; Warsaw2005, p. 14 (Allegro)
36v-39r	blank							
38r	"inc"							

		Item		*Hand*	*Smith*
10	**7-movement suite in F major by S.L. Weiss**				
39v-40	SLW	46	*Ouvertüre*	B	376
40v-41	SLW	47	*Courante*	B	377
41v	SLW	48	*La Galante*	B	378
42r	SLW	49	*Sarabande*	B	
42v	SLW	50	*Menuet*	B	379
43r-44v	SLW	51	*Ciacconna*	B	573
45r	SLW	52	*Sarabanda*	B	562
45v	blank				
11	**5-movement suite in D minor possibly by S.L. Weiss**				
46r	[title-page]		*Liutto / inc*		
46v-47	? SLW	53	*Allamande*	B	
47v-48	? SLW	54	*Courante*	B	
48v	? SLW	55	*Gavotte*	B	
49r	? SLW	56	*Menuet*	B	

Unique?	*S-C no*	*Concordances*	*Notes*
	62.1	Breitkopf 42; Paris II, f. 18v; Salzburg, f. 46v	
	62.2	Paris II, f. 19v; Salzburg, f 47v	
	62.4	Paris II, f. 20v; Salzburg, f. 48	
x	62.11		
	62.9	Salzburg, f. 48v	
	1.11 + 62.12	Warsaw2004, f. 9	
	62.6 + App 20 (var)	Paris II, f. 21v	
x	87.1		
x	87.2		
x	87.3		
x	87.4		

49v-50	? SLW	57	*Gigue*	B	
50v-51v	blank				

12 6-movement suite in F major by S.L. Weiss

52r	SLW	58	*Allemande*	C	2
52v-53	SLW	59	*Courante*	C	12
53v-54r	blank				557
54v	SLW	60	*Bouree*	C	559
55r	SLW	61	*Sarabd.*	C	558
55v-56	SLW	62	*Menuet*	C	

x	87.5	
	1.2	London, f. 1v; Dresden 3; V1078, f. 39v; W2003, f. 2; W2004, f. 5v; W2005, p. 1
	1.3	London, f. 2v; Dresden 3; V1078, f. 40v; W2003, f. 2v; W2004, f. 6v; W2005, p. 2; ROul, f. 75v (cf. Smith 227: Dresden 1; Mbs, f. 6)
	1.4	London, f. 3v; Dresden 3; W2003, f. 3; W2004, f. 6; W2005, p. 3
	1.5	London, f. 4; Dresden 3; V1078, f. 42v; W2004, f. 7; W2005, p. 4
	1.6	London, f. 4v; Dresden 3

		Item		*Hand*	*Smith*
56v-57	SLW	63	*Guique*	C	16

13 7-movement suite in B flat minor

58r		64	*Preludio arpeggiato*	C	
58v-59		65	*Allemande*	C	
59r		66	*Courante*	C	
59v		67	*Aria*	C	
60r		68	*Menuet*	C	
60r		69	*Menuet*	C	
60v-61		70	*Guiq.*	C	
61v	blank				

14 6-movement suite in C minor

62r		71	*Allemande*	C	
62v		72	*Scherzo*	C	
62v-63		73	*Menuet*	C	

Unique?	*S-C no*	*Concordances*	*Notes*
	1.7	London, f. 5; Dresden 3; V1078, f. 43v; W2003, f. 3v; W2004, f. 8; W2005, p. 6	
			Tuning: f' db' a f db A / G F Es Db C (? unique to this MS)
x			
x			
x			
x			
x			
x			
x			

63r	74	*Trio / Menuet Da Capo*	C
63v-64	75	*Siciliana*	C
64v-65	76	*Guique*	C

Appendix 3 — The order of sources chosen for the final volumes of the *Complete Works of S.L. Weiss*

Final order of the principal sources in vols. 9-10:[51]

1	*Paris II*	Weiss content was all written around 1712 while Weiss was in Italy	Dated "Venetiis 7 7br 1712," but it was partly copied in Rome	Polish aristocratic provenance; close connection with Weiss's employers, the Sobieskis, the exiled former royal family of Poland.
2	*Vienna 18761*	The hand and the paper are identical to that of a single minuet in *Danby*, a MS compiled in Hamburg and Utrecht around 1710-11[52]	Austrian (possibly Salzburg), c. 1710-11	The MS also contains works by Count Losy and an arrangement of music by the Salzburg violinist and Kapelmeister Heinrich Biber (1644-1704).
3	*Salzburg*	The hand is the same as that of several mandora MSS in the library of Kremsmünster Abbey, Austria.	Austrian, (possibly Salzburg), 1720s?	The Kremsmünster mandora MSS include two ensemble works by "Allay," probably Claude Allais ("Alè" in archival sources), one of Weiss's colleagues in Rome.[53]
4	***Harrach I***		Austrian, mid-late 1730s	Entire volume ascribed (by a modern hand) to S. L. Weiss.
5	*Rostock*		Württemburg court at Stuttgart, 1720s at the earliest	The unique c minor gigue on ff. 45v-6 is in Weiss's autograph, although there are no further signs of his involvement in the compilation of the MS.
6	***Harrach II***		Austrian, mid-late 1730s	No ascriptions to Weiss, although several items can be identified as his by concordance.
7	*Warsaw 2003*		Silesia; shares one of its (later?) hands with *Trastulli* (dated 1753)	
8	*Warsaw 2004*		Silesia, ?	

9	*Warsaw 2008*	Silesia, ?	
10	*Moscow*	Russia, probably Moscow, not before 1765	There is a strong possibility of a close connection with Timophei Bielogradsky (c. 1710-c. 1770), a Moscow court bandura player who was sent to Dresden to study lute with Weiss in 1733. However, although a defaced title-page implies that Weiss composed all the music in the MS, much of the contents is incompatible with his style.[54]
11	*Haslemere*	? Austrian, late 1760s	

[51] See the list of abbreviations in Appendix 4. This list gives only the principal sources for the main sequence of sonatas 61-109 in vols. 9-10, not those for the isolated pieces that follow.

[52] In Utrecht, during 1709-10, Lord Danby met several musical members of the Austrian nobility resident there or visiting the city, including "Count Berghen," probably Johann Ferdinand Wilhelm, Reichsgraf von Bergen (1684-1766), who is known as a composer for the lute, and two brothers, the Austrian Counts "Atemis" (Attems?), with whom Lord Danby "Playd upon the Lute," and "Acesin" (at present unidentified). However, *Danby* was purchased in November 1710 on a visit to Hamburg; the minuet must have been added (like much other music) at Utrecht in July 1711, in the month between his return to Utrecht and his death in a smallpox epidemic in August. See Tim Crawford, "Lord Danby, lutenist of 'Quality,'" *LSJ*, XXV 2 (1985), pp. 53-68.

[53] See Jerzy Zak, "The Sobieskis in Silesia and in Rome: Weiss's First Royal Patrons," *JLSA*, XXXIII (2000), pp. 1-12; see also Francesca Vacca, "Weiss in Rome (1712-1713): First Archival Findings," ibid., pp. 13-31.

[54] See Tim Crawford, ed., *The Moscow "Weiss" Manuscript* (Columbus, Ohio: Editions Orphée, 1995), pp. vii-xxxiii.

Appendix 4 — Abbreviations and Sources

Complete Works	*Silvius Leopold Weiss: Sämtliche Werke*, ed. Douglas Alton Smith, vols. 1-4 (Frankfurt: Peters, 1983-1990); ed. Tim Crawford, vols. 5-8 (Kassel: Bärenreiter, 2002-2008); ed. Tim Crawford and Dieter Kirsch, vols. 9-10 (Kassel: Bärenreiter, forthcoming)
Danby	Sibley Library, Rochester University, New York, MS Vault M 2.1 D 172 (*RISM BVII*, pp. 300-01)
Dresden	Sachsische Landesbibliothek, Dresden, Mus. 2841-V-1 (*RISM BVII*, pp. 92-93; *Meyer*, vol. II, pp. 104-13)
Fundamenta der Lauthen-Musique	Nelahozeves Castle, Czech Republic (formerly Prague, Národni Muzeum), Ms. II. Kk 51 (*RISM BVII*, p. 293; *Meyer*, vol. III/2, p. 55)
Gallot CNRS	Monique Rollin, ed., *Oeuvres des Gallot*, Corpus des Luthistes Français (Paris: CNRS, 1987)
Goëss III	Ebenthal, Austria, private library of Count Leopold von Goëss, MS III (*Meyer*, vol. III/1, pp. 10-13)
Haslemere	Haslemere, England, private library of the Dolmetsch Foundation, MS II. B. 2 (*RISM BVII*, p. 132)
Harrach 120	Vienna, Allgemeine Verwaltungsarchiv, Harrach family archive, Ms. 120
Harrach I and *Harrach II*	Schloss Rohrau, Austria, private library of the Harrach family, lute MSS without callmarks
Harrach Sale	*Bücher, Handschriften, Autographen*, Auktion 57, 6-7 Dez. 1956 (Munich: Karl & Faber, 1956), lots 450-508
Krakow 40620	Krakow, Biblioteka Jagellionska (formerly Berlin, Staatsbibliothek) MS. 40620 (*RISM BVII*, pp. 35-36; *Meyer*, vol. III/2, pp. 141-46)
Kremsmünster L78	Kremsmünster Monastery Library, Austria, Ms. L 78 (*RISM BVII*, p. 157; *Meyer*, vol. III/1, pp. 58-60)
London	British Library, London, Additional MS 30387 (*RISM BVII*, pp. 300-01)
Moscow	Moscow, Gosudarstvennyj central'nyj muzej muzykal'noj kul'tury imeni M. I. Glinki (Central State 'Glinka'-Museum for Musical Culture), Ms. 282, N 8 (*RISM BVII*, pp. 308-09; *Meyer*, vol. III/2, pp. 249-52)
Meyer	Christian Meyer, ed., *Sources Manuscrites en Tablature: Luth et Theorbe (c.1500-c.1800) Catalogue Descriptif*, vols. I, II, III/1 and III/2 (Baden-Baden & Bouxwiller: Koerner, 1991-99)

Munich 5362	Bayerische Staatsbibliothek, Munich, Ms. Mus. 5362 (*RISM BVII*, p. 225; *Meyer*, vol. II, pp. 233-37)
NYPL Harrach 11-14	Public Library, New York, Music Division, Ms. JOG 72-79, fascicles 11-14 (*RISM BVII*, pp. 237-38)
Paris I	Paris, Bibliothèque nationale, Rés. Vma. ms. 1213, formerly in the private collection of Geneviève Thibault, Comtesse de Chambure (*RISM BVII*, pp. 231-32)
Paris II	Paris, Bibliothèque nationale, Rés. Vmc. ms. 61, formerly in the private collection of Geneviève Thibault, Comtesse de Chambure (*RISM BVII*, pp. 230-31; *Meyer*, vol. I, pp. 106-110)
PragueNM	Prague, Národni Muzeum, Ms. IV. E. 36 (*RISM BVII*, p. 287; *Meyer*, vol. III/2, pp. 26-32)
RISM BVII	Wolfgang Boetticher, *Handschriftlich Überlieferte Lauten- und Gitarrentabulaturen des 15. bis 18. Jahrhunderts,* RISM BVII (Munich: Henle, 1976)
Rostock	University Library, Rostock, Germany, Ms. mus.saec. xvii. 18-53[1] A (*RISM BVII*, pp. 308-09; *Meyer*, vol. II, pp. 262-64)
S-C:	numbering from *Complete Works*
Salzburg	Salzburg, University Library, Lautencodex M. III. 25 (*RISM BVII*, pp. 315-16; *Meyer*, vol. III/1, pp. 106-14)
Vienna 18761	Austrian National Library, Vienna, Austria, Ms. Mus. 18761 (*RISM BVII*, p. 353; *Meyer*, vol. III/1, pp. 128-30)
Warsaw Trastulli	Warsaw, University Library, Ms. RM 8135, "I Trastulli D'Apollo" (*RISM BVII*, p. 370; *Meyer*, vol. III/2, pp. 229-31)
Warsaw 2003	Warsaw, University Library, Ms. RM 4136, formerly Breslau Musicological Institute, Ms. 2003 (*RISM BVII*, p. 368; *Meyer*, vol. III/2, pp. 183-89)
Warsaw 2004	Warsaw, University Library, Ms. RM 4137, formerly Breslau Musicological Institute, Ms. 2004 (*RISM BVII*, p. 368; *Meyer*, vol. III/2, pp. 190-94)
Warsaw 2008	Warsaw, University Library, Ms. RM 8135 (*RISM BVII*, p. 369; *Meyer*, vol. III/2, pp. 202-11)

Weiss's Concerted Music: A Catalogue with Commentary

BY RICHARD STONE

Silvius Leopold Weiss is best known for his outstanding solo lute compositions, a repertoire that has been accessible to performers for years. It has also become increasingly available to the general public through concerts and a growing catalogue of recordings. A less known aspect of Weiss's output is his concerted music for lute and other instruments.

Tablatures survive intact for 21 works: concerti, duets, and trios. We have complete sets of parts for one duet and one trio found in the Harrach manuscript.[1] Only single lute parts survive in tablature for each of the remaining four concerti, five duets, eight trios, and two works not identified as chamber pieces for unspecified complement. However, even with their full instrumentation unknown at this time, the extant tablatures give sufficient information about the musical structure so as to be able to group a subset of these works as something formally distinct from the rest of Weiss's known solo corpus. This sheds important light on a different aspect of Weiss's musical imagination from that known only through the solo works.

These 21 extant concerted pieces represent just a portion of Weiss's currently-known chamber output. In addition, there are five extant, complete chamber pieces attributed to Weiss — a duet movement and four sonatas for treble and continuo — but their authorship is uncertain. Surviving sale and catalogue listings make seventy-three references representing anywhere from 22 to 73 concerted works — duets, trios, and concerti — all attributed to Weiss, and all presumed to be lost. Finally, the harpsichord part of J.S. Bach's *Suite in A* for violin and obbligato harpsichord, BWV 1025, is concordant with Weiss's *Sonata 47*, the 22nd solo sonata in the Dresden manuscript.

[1] See the article, "The Harrach lute manuscripts and the *Complete Works* of S. L. Weiss" by Tim Crawford, beginning on p. 1 of this issue.

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The catalogue of Weiss's concerted music is organized as follows:

I. Nineteen Extant Works

- A. Four Concerti (lute part only; other parts missing)
- B. One Duet with Complete Parts
- C. Five Duets (one lute part only; other parts missing)
- D. One Trio with Complete Parts
- E. Eight Trios for Lute, Violin, and Bass (lute part only; other parts missing)
- F. Two Works for Unspecified Complement, Not Identified as Chamber

II. Five Works Extant and Complete but Dubious

III. Seventy-Three References to Works Presumed Lost

IV. Sonata SC 47, a.k.a. BWV 1025.

ABBREVIATIONS

Siglum	Location
Aug	Germany, Augsburg, Staats- und Stadtbibliothek, Tonkunst 2°, fasc. III
Dl	Germany, Dresden, Sächsische Landesbibliothek, Sign. Mus. 2841, V.
Harrach 120	Vienna, Allgemeine Verwaltungsarchiv, Harrach family archive, Ms. 120
Lbm	Great Britain, London, British Library, Add. 30387.
Mbs	Germany, München, Bayerische Staatsbibliothek, Mus. Ms. 5362.
Sst	Austria, Salzburg, Studienbibliothek, Lautencodex M. III 25.
W2004	Poland, Warsaw, Biblioteka Narodowa, Mf. 2004

I. Nineteen Extant Works

A. Four Concerti (lute part only; other parts missing)

Key	*Instrumentation*	*Movements*	*Source*	*SC # & Remarks*
C	13-course lute; 2 violins; viola; violoncello	Allegro Andante Tempo di minuetto	Aug Fasc. 7	SC 104 Title: "Concerto a 5 per il lLiuto. con duoi Violini Viola e Violoncello. del Sigr: Silvio Weisse"
B-flat	13-course lute; unspecified complement	Allegro Largo Allegro	Dl Item No. 5	SC 57 Untitled. Neeman comments on "Tutti" and "Solo" indications, no longer visible.
F	13-course lute; unspecified complement	Largo Allegro Largo Allegro	Dl Item No. 1	SC 53 Untitled. "S.L Weis *a[nno] d[omini]* 1731." Latest known dating of a Weiss work.
d	13-course lute; 2 violins; "bass"	Largo Allegro Largo Allegro assai	Dl Item No. 6	SC 58 Untitled. Instrumentation is described in margin note about corrections.

A discussion of the four concerti may be found in my edition of these works.[2] Discussion of other works follows individual sections of the tabular catalog.

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[2] Sylvius Leopold Weiss, *Lute Concerti*, reconstructed and edited by Richard Stone (Middleton, WI: ©2004).

B. One Duet with Complete Parts

Key	*Instrumentation*	*Movements*	*Source*
C	Two 13-course lutes	Adagio (C-dur) Allegro Ad[agi]o Gigue	Harrach 120, Part I, f. 13-15v, 17v-20, 21v-24; 58v-61)

For discussion, see p. 12 this issue.

C. Five Duets (one lute part only; other part missing)

Key	*Instrumentation*	*Movements*	*Source*
C	two 13-course lutes or lute and harpsichord	Andante Allegro 1 Allegro 2 Largo *Tempo di Minuetto*	Dl Fasc. 6, Item No. 2
D	two 13-course lutes or lute and harpsichord	Spiritoso Allegro assai Un poco andante Allegro	Dl Fasc. 6, Item No. 8

SC # & Remarks

SC 78.1-78.4 "Concerto."
Liutto [sic] 1mo, Liutto 2do

SC # & Remarks

SC 54
Part is for primo and missing second; also arranged for harpsichord.

SC 59
Part is for second and missing primo; also arranged for harpsichord.

Key	*Instrumentation*	*Movements*	*Source*
A	two-13-course lutes	Vivace Allegro Largo Presto	DI Fasc. 6, Item No.9
B-flat	13-course lute & transverse flute or two 13-course lutes or lute and harpsichord	Adagio Allegro Grave Allegro	Lbm f.25v-29r (p. 50-58). Dl Fasc. 6, Item No. 4
F	11-course lute and transverse flute	Adagio Allegro Amoroso Allegro	Lbm f. 33r-36v

SC 60
Part is for primio.

No. 6 (London); No. 56 (Dresden).
Extant tablatures for the same part.
London: *Concert d'un luth et d'une flute traversiere del Sig^r Weis*
missing final page of 4th mvt tabl.
Dresden: Extant part is *primo*; lacking *secondo* also arr. for harpsichord; 4th movement intact.

No. 9
"Concert d'un luth avec la flute traversiere de S: L: Weis"

One duet in Lbm, three in Dl, and one common to both manuscripts lack their complement parts. In the case of the duets for lute and traverso, the traverso parts are lacking. In the case of duets for two lutes, only one complete lute part is present for each duet. The movement plan for each duet is *sonata da chiesa.*

Lbm has two duets by Weiss for lute and transverse flute, each titled *Concert.* One of these, the *Concert* in F, is for an eleven-course lute. The other, the *Concert* in B-flat is for thirteen-course lute and has a concordance in Dl. Both Lbm duets are in the same scribal hand, which is not autograph. Lbm also contains the tablature for a duet in B-flat for the same combination by Weiss's brother, Johann Sigismund, which lacks its flute part.

The sixth fascicle of Dl has four untitled duets for two 13-course lutes by Weiss, three of which designate the harpsichord as an alternate complement instrument. Each part is marked either "primo" or "secondo." Three duets are in the same scribal hand as the Weiss concertos found in the same fascicle. The work in a different hand is the duet in B-flat, that which is concordant with the tablature of the Lbm *Concert* in B-flat.

Interestingly, a feature in the majority of the duets is that of alternate instrumentations. Of the five works, only two — the London *Concert* in F and the Dresden duet in A — do not have alternate instrumentations, whereas one of them — the duet/*Concert* in B-flat — has three possibilities. These works are characterized by a high degree of virtuosity in the surviving lute tablatures, each of which is as technically demanding as any of the four concerti.

[Duet] in C for two lutes or for lute and harpsichord.

The extant 13-course tablature part is for primo, marked "Leuto I." Next to it is the pencil remark, "ist aufs Clavier versezt. item [illeg.] die 2te Laute" ("Lute II is arranged for the harpsichord").[3] Ostensibly this duet has five movements, though in effect only four movements would be perceived in performance. This is because the second and third movements, "1mo Allegro" and "2do Allegro", work together as a pair, the "2do Allegro" functioning as a trio to the "1mo Allegro" with the instruction "Si replica il 1mo Allegro" ("the first Allegro is repeated). Thus the work maintains a classic four-movement *da chiesa* structure. Both halves of

[3] Hans Neeman, "Die Lautenhandschriften von Silvius Leopold Weiss in der Bibliothek Dr. Werner Wolffheim, Berlin," *Zeitschrift für Musikwissenschaft*, (1927-1928) 396-404.

the paired allegros as well as the final movement ("Tempo di minuetto") are binary, while both slow movements are through composed. The "2do Allegro" is in the parallel minor, and the second slow movement ("Largo") is in the relative minor.

[Duet] in D for two lutes or lute and harpsichord.

The extant 13-course tablature part is marked Leuto 2do. After the final bar comes the signature, "di Silvio Leopoldo Weiß." A pencil notation in a contemporary hand reads: "Die erste Laute ist ins Clavier versetzt *et.* auch *aparte*" ("Lute I is arranged for harpsichord and is also elsewhere").[4] Only the second movement is binary; all the others are through-composed. The third movement, in the relative minor, strongly suggests an imitative trio sonata approach was taken in its composition, with a four-measure point of imitation.

[Duet] in A for two lutes.

The 13-course tablature part for this duo is marked "Leuto primo." There is no penciled notation indicating this duet had an alternate arrangement that included a harpsichord. This duet is the only one in Dl that does not have such an alternate instrumentation.

The third movement has a significant change or correction notated in the blank staves below the close of the movement. At m.35 in the main body of the musical text, a "#" sign appears above the staff, followed by an "x"above the barline for m.36. The "#" indicates where the performer will find the corresponding music in the insert. The "x" marks where the music, seven measures in the main text, m.36-42, will be replaced by a five-measure insert. Six of the seven replaced measures share the interesting feature of having their bass octave corrected downward within the replaced text. (The five-measure insert was itself corrected from six measures, when its penultimate bar was crossed out.) The insert has various irregularities that suggest the correction was written in haste. The close of the insert is marked both on the insert and in the main text by a circle with horizontal stroke through it, rather like a script Greek *theta*. The insert appears to be in the same hand, though written in haste and without the forward slant that characterizes the rest of the music. There is otherwise no good match for the writing anywhere in the six fascicles of the manuscript.[5]

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[4] Neeman, op. cit.

[5] This would account for the boxy appearance of the "k's" common in both the main text and in the corrections.

The first three movements are through-composed, and the final movement is binary. The second movement is composed in an overt concerto style, with persistent "three-strokes" punctuating the structure throughout.[6] The third movement is particularly ravishing in its heightened mood of melancholy or tragedy and stands in sharp contrast to the other three movements.

"Concert d'un luth et d' une flute traversiere del Sigr. Weis" in B-flat; or [Duet] in B-flat for two lutes or for lute and harpsichord.

The title for this duet in Lbm is *Concert d'un luth et d'une flute traversiere.* The final page of tablature is missing, after m.43 of the last movement. The Lbm tablature is in the same hand as the much of the manuscript, and certainly in the same hand as the Duet in F, i.e., the *Concert d'un luth avec la flute traversiere.* The Dl version supplies the tablature missing from the Lbm version, (m.44-76 of the last movement). In Dl, the work has no title but the tablature is designated for "Leuto 1mo," with the contemporary marginal notation: "die 2te Laute *aparte et* aufs Clavier" ("the second lute elsewhere and for harpsichord").[7] The hand for this duet differs from that used for the rest of the concerted music in the sixth fascicle of Dl as well as from the rest of the manuscript. There are some minor discrepancies between the two sources. However, apart from the fact that Dl supplies the music missing from the Lbm tablature and their differing instrumentations, none of the discrepancies are of significance.[8]

The duet is one of the 13-course compositions in Lbm and Dl that show a mature use of the 12th course, which argues in favor of its composition being later than c.1719 — when Weiss began dating his thirteen-course compositions — but by c.1725 when Lbm was compiled.

"Concert d'un luth avec la flute traversiere del S: L: Weis" in F.

The tablature is in the same hand as the much of the manuscript, and certainly in the same hand as the Weiss Duet in B-flat (*Concert d'un luth et d'une flute traversiere*). The first and second movements are

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[6] A three-stroke gesture is the motivic use of three beats in succession, usually as part of the head-theme for a ritornello. Some well known instances of three-strokes include the opening three notes of Bach's violin concerto in E, BWV 1042, or the opening three notes – not counting the recorders' decorative figuration - in Brandenburg Concerto No. 4, BWV 1049.

[7] Neeman, Hans. Op. cit.

[8] For a list of those discrepencies, see Douglas Alton Smith, ed., *Silvius Leopold Weiss, Sämtliche Werke für Laute*, Bände 1 4, (Frankfurt: C.F. Peters, 1983 90), page 214.

through-composed. The third movement is also binary with an added codetta, but its repeats are written out, so it appears through-composed on paper. The fourth movement is normal binary with repeat signs. The second movement is fugal.

These four concertos and six duets represent marked formal departures from Weiss's solo lute music. Whereas the solo works focus on suite procedure, two of the concertos are cast in the three-movement model of the Italian *sinfonia* and concerto. The other two concertos and all the duets, on the other hand, were written according to the four-movement Corellian *sonata da chiesa* plan. Even though most of these works lack their complementary parts, the surviving tablatures paint a very clear picture of Weiss's structural thinking when working in concerto and ensemble sonata genres. They show a more versatile composer than may be encountered through the solo works alone.

D. One Trio with Complete Parts[9]

Key	*Instrumentation*	*Movements*	*Source*	*SC # & Remarks*
A	lute, violin, basso continuo	Allemande Courante Sarabande Bouree Menuet Gigue	Harrach I f.25r	App. 1; ensemble version of solo Sonata 44; lute part identical to solo.

For discussion, see p. 13 of this issue.

[9] My thanks to Tim Crawford for making me aware of these concordances.

E. Eight Trios for Lute, Violin, and Bass (lute part only; other parts missing)

Source for all: Sst

Key	*Movements*	*Sst Folio = Concordances*[9]	*Sst Index No.*	*SC No. and Remarks*
c	i Allem. and[te]	8r = Lbm 130r, Dl 32	III	SC 27 & 57
	ii Gavotte	8v = Lbm 130v, Dl 32, Mbs 15v		Listed in Sst index for *Liutho Violino Basso / … Authore Sig. Weis.*
	iii Rondeau	9r = Lbm 131r, Dl 32		Rigaudon for 11-course lute, remainder for 13-course.
	iv Menuet	9v = Lbm 132r, Dl 32		
	v Rigaudon	10r = Lbm 132v, Dl 32, Mbs 16r		
	vi La belle Tiroloise	10v = Lbm 133r, Dl 32 ("Angloise")		
	vii Menuet	11r = Dl 33		
	viii Bourée	11v = Dl 33		
	ix Presto	12v = Dl 33		
B-flat	i Courante	16v	V	SC 6
	ii Menuet	17v		Title page: *Partie ex B / Liutho / Violino / Basso / de M: Weis*
	iii Allegro aria	18r = Bc 5619/189		iii arr. for mandora, Brussels.
	iv Bouree	19v = Po pp. 38-39		iv attrib. to Lauffensteiner, Poděbrady.
G	i Pastorelle	22v	VII	SC 69
	ii Paisane	23v		Title page: *Partie ex G# / Liuto / Violino / Basso / d' M' Weis*
	iii Menuet	24v		11-course lute.
	iv Giga	25r		

Key	*Movements*	*Sst Folio = Concordances*[9]
D	i Allemande	27r = Ha p. 53 (var.), Str 22v
	ii Fantasie	27v
	iii Courante	28r = W2004 42v, Lbm 8v
	iv Boureè	29r = W2004 42r, Lbm 9v
	v Menuet	29v = Rou 65 b6, Knu (ed. Giesbert)
F	i Ouverture	46v = PthII 18v
	ii Courante	47v = PthII 19v
	iii Galante	48r = PthII 20v
	iv Menuet	48v
	v Giga	49r
a	i Entrèe	58r
	ii Paisan	58v
	iii Giga	58v
	iv Menuet	59v
C	i Allemande	60v = Lbm 78v
	ii Courante	61v = Lbm 79v
	iii Paisan	62v = Lbm 82v
	iv Bouree	63v = Lbm 80v
	v Menuet	64v = Lbm 82r
c	i Prelude	94r
	ii Courante andante	94v = Rou I 62v
	iii Gavotte	95v
	iv Menuet	96r = Rou I 65v

Sst Index No.	*SC No. and Remarks*
VIII	SC 70 Title page: *Parthia ex D# / Liuto / Violino / Basso* Authenticity questionable.
XV	SC 62 (variant) Title: *Partie ex F / Liutho / Violino / Basso / d' M' Weis* 11-course lute.
XX	SC 71 Lacking a title page, but listed in Sst index for: *Liutho Violino Basso / Ab / Authore Sig. Weis*
XXI	SC 17 (variant); Title: *Partie ex C / Liutho / Violino / è / Basso / d' M Weis* 13-course lute.
XXXV	SC 73, Title: *Partie ex Cb d' M Weis.* Llisted in index for: *"Liutho Violino Basso / ... Authore Sig. Weis."* i & ii for 11-course lute.

As a set, the Weiss Salzburg trios are uneven, some of high quality and certainly by Weiss, others of dubious authorship and of a lower quality. Although identified as trios on their cover sheets, e.g., *Partie ... / Liutho / Violino / Basso*, most of the movements have concordances elsewhere as solos, which are listed in the table. The pieces are intabulated variously for 11- and 13-course lute. In some cases, a 13-course version shows evidence of possible adaptation from an earlier 11-course version.

The chronological range of the works spans pre-1712 to at least c.1725. The Paris concordances, for instance, come from a Polish manuscript compiled in Venice by 1712. There are also works concordant with Lbm, which yields a *terminus ante quem* for those movements of c.1725. The last three movements of the first Weiss trio, the *Partita in C Minor*, Sst Index No. III, are also in Dl. These movements could conceivably date from c.1731 or later, the latest dated work in Dl. Sst also contains trios for lute, violin and bass by Behr, Bohr, Christ, Fichtel, Lauffensteiner, Meckh, S.L. Weiss, J.S. Weiss, and anonymous composers.[10]

Weiss's possible involvement in arranging these solos as trios is unknown. Three plausible approaches to orchestrating the lute solos for violin, lute, and bass might be:

1. The violin and bass doubling the lute's outermost voices. Hinterleitner's set of *Lauten-konzerte* are examples of this.
2. A more contrapuntally elaborate arrangement in which the violin part forms an independent *contrepartie*, a new melody. The violin part by J. S. Bach to the suite in A, BWV 1025, does just that to Weiss's Sonata 47.
3. The method in Rameau's *Pièces de clavecin en concert* (1741), which have a violin or flute plus viola da gamba both doubling voices as well as performing independent counterpoint against a *concertante* harpsichord. Rameau wrote that his *Pièces de clavecin en concert* can be performed without the accompanying instruments, and he supplies examples of how to modify the harpsichord part if performed as a solo.[11]

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[10] I wish to thank Tim Crawford for allowing me to paraphrase his appraisal of these trios. The volume contains an index of incipits in French tablature with Roman numbering. Index No. XXIII in the manuscript, for lute, violin and bass, is by Johann Sigismund Weiss ("Authore Sigmund [sic] Weis"). A trio in F by Bohr for the same complement, No. XLVII, is attributed to "Mr. Weis" in the manuscript's index, but to Bohr in the music.

[11] Rameau, Jean-Philippe. *Pièces de clavecin en Concert*. Paris, 1741.

F. Two works for unspecified complement not identified as chamber

Key	*Movements*	*Source*	*SC Number & Remarks*
d	i Prelude ii Un poco andante iii La badinage iv Le Sicilien v Menuet vi Gigue	Lbm 96v-100r	SC 20 Title: "*Parte 6ta*" 11/13-course lute (+ unspecified instrument(s)?) ii, iv and vi likely ensemble parts. i, ii & iii are 13-course; remaining movements use only 11 courses.
g	i Adagio ii Gavotte iii Sarabande iv Menuet v Bourée vi Ciacona	Lbm 61v-64v	SC 14 11-course lute (+ unspecified instrument(s)?) Listed in Complete Works as possible duet parts.

These two suites in Lbm are not designated for any type of chamber ensemble, yet later writers identify them as likely chamber works. Indeed, some of the movements do appear to be chamber music parts. These would most likely be duets that include a lute plus an unidentified instrument — another lute, a transverse flute, a violin, a viola da gamba, etc. — with or without the support of a bass instrument.

Sonata in D Minor, "Parte 6ta"

The second through sixth movements of this work are listed in Smith's thematic catalogue[12] as possible duet parts. They are also listed in the *Complete Works* as a possible composition for lute and flute or for two lutes.

Sonata in G Minor

This work is listed in the *Complete Works* as possibly a composition for lute and flute, though its movements are not listed as duet parts in the Smith thematic catalogue.[13]

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[12] Douglas A. Smith, "The Late Sonatas of Silvius Leopold Weiss", Ph.D. dissertation, Stanford University, 1977, 155-156.
[13] Ibid., 143-144.

II. Five Works Extant and Complete but Dubious

Key	*Instrumentation*	*Movements*	*Source*	*Remarks*
G	2 lutes	[Allegro]	Moscow[14]	Quality inconsistent with known Weiss work
b	flute & continuo	Adagio Le Badinage Menuet Allemande larghetto Gigue	Brussels[15]	"Sonate XXVIII. / Traversa solo e Basso / del Sr. Weisse." Score. Quality inconsistent with known Weiss work
D	flute & continuo	Adagio Allegro Adagio Allegro	Brussels	"Sonata XXX / Traversa solo / et Basso continuo / del Sr Weisse." Misattributed to Weiss; almost certainly by Handel (cf. Lasocki)
G	flute & continuo	Andante Allegro Adagio Allegro	Brussels	"Solo L / Traversa / del Sr. Weisse" Quality inconsistent with known Weiss work
g	oboe & continuo	Adagio Rondeau Sarabande Gigue: presto	Brussels	"Solo LII / di Sr. Weis / Hautbois solo" Quality inconsistent with known Weiss work

[14] Moscow, Glinka Museum of Musical Culture, "Requeil [sic] de divers. Pieces et Sonates / Pour le Luth / Composés par Mr. Weiss a Dresde / ..." ("Вейсс. / Сборник пьес и сонетов для лютни.") MS 282/8.

[15] Brussels, Conservatoire Royale de Musique, Bibliothèque. Litt.XY.15, 115. "Sonata XXVIII," "Sonata XXX" and "Sonata L." Facsimile edition: *Manuscrit allemande du XVIIIe siècle*. Thesaurus Musicus. Nova Series, Ser.A, vol. 7: Manuscrits, Paul Raspe, series dir. (Brussels: Editions Culture et Civilisation, 1979).

There is a single duet movement for two lutes in Moscow, three sonatas for flute and continuo in Brussels, and one sonata for oboe and continuo, also in Brussels. In four cases, the attribution to Weiss is doubtful or uncertain; in the case of one of the Brussels traverso sonatas, the attribution to Weiss is certainly incorrect.[16] In all likelihood, the author of the other four sonatas is Weiss's brother, Johann Sigismund, although a shadow of doubt lingers over even that attribution.

A. Lute Duet

[Duetto] in G for two lutes.

The duet movement is the 32nd item in the volume. The parts are on facing pages: the part marked "duetto primo" on f.15v, and its complement, marked "duetto secondo," on f.16r. The movement is 40 measures long. There is no tempo indication for this binary piece, but it is clearly a fast movement.

In the introduction to his edition of the Moscow Weiss manuscript,[17] Tim Crawford gives an extensive and fascinating account of the source volume, including a detailed, annotated inventory of the pieces it contains. In the section of the edition's introduction, titled "The music," Crawford asserts that this duet movement is not by Weiss, because of distinctive compositional features not found elsewhere in the known Weiss corpus.

B. Four Solo Sonatas with Continuo

The volume in Brussels, contains 54 works in manuscript score, by or attributed to Blockwitz, Boehmer, Förster, Freytag, Geminiani, Graupner, Handel, Heinichen, Loeillet, Quantz, Schickhard, Stricker, Telemann, Vivaldi, Walter, [S.L.?] Weiss, J.S. Weiss, and anonymous composers.[18] Apart from a set of pieces for two flutes without continuo,

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[16] One of the flute sonatas in Brussels, "Sonata XXX," attributed to Weiss, is by Handel. Cf. David Lasocki and Terrance Best, "A new flute sonata by Handel," *Early Music*, July 1981.

[17] *The Moscow "Weiss" Manuscript.* Monuments of the Lutenist Art, Volume 1. Transcribed and edited by Tim Crawford (Columbus, O.: Editions Orphée, 1955).

[18] J.M. Blockwitz (fl 1720–30), Boehmer, Christoph Heinrich Förster (1693-1745), J.H. Freytag (16??-17??), Francesco Geminiani (1687-1762), Christoph Graupner (1683-1760), George Frideric Handel (1685-1759), Johann David Heinichen (1683-1729), Jean-Baptiste Loeillet de Gant (1688-1720), Johann Joachim Quantz (1697-1773), Johann Christian Schickhard (1681-1762), Augustin Reinhard Stricker (d. ca. 1720), Georg Philipp Telemann (1681-1767), Antonio Vivaldi (1678-1741), possibly Johann Gottfried Walther (1684-1748), Silvius Leopold Weiss (1687-1750), Johann Sigismund Weiss (1690-1737).

the collection consists entirely of solo sonatas for violin, transverse flute, oboe, or recorder with continuo. The source contains four sonatas attributed simply to a "Sr. Weis" or "Sr. Weisse" in each score. A fifth sonata is attributed to Johann Sigismund Weiss.

All the so-called "Weiss" sonatas are in the treble-bass clef disposition that dominates the manuscript. The continuo is partially figured. For each sonata, the score is Roman-numbered sequentially. The table of contents lists the works by page, instrumentation and composer in French, without reference to the Roman numbering. The score pagination is ordinal, although the page numbers in the index and those in the music do not agree. Some works are titled in Italian.

Of the four sonatas attributed to Weiss, one of them can be by neither S.L. nor even J.S. Weiss: Sonata XXX in D for transverse flute and continuo is by Handel. Three of the four movements have concordances in known works by Handel, the earliest of which dates from c.1707. David Lasocki, who posits J.S. Weiss to be the likely author of the other three "Weiss" sonatas, suggests that it is unlikely for Handel to have borrowed from J.S. Weiss, since in 1707, the latter would have been only 17 years old.[19] Lasocki believes it is more likely that Sigismund copied the music, possibly when he met Handel in Düsseldorf c.1710. Later, when the Brussels scribe received the music, he mistakenly assumed that J.S. Weiss was the composer.[20]

The "Sr. Weiss" credited as author four times in this collection might be Silvius Leopold in one or more of the remaining three sonatas. He was more famous than his brother. Sigismund has music attributed unequivocally to him in this collection (Sonata XXXII), and it seems odd not to differentiate the brothers in either the scores or the index.

Three arguments against the "Sr. Weiss" pieces' being by Silvius Leopold are stronger. *First*, the three remaining "Weiss" sonatas do not demonstrate compositional features, such as breadth of structure, associated with S.L. Weiss's four Dl duets or in the two Dl concertos in four movements.

Second, the compiler's credibility is questionable. For instance, the compiler misattributes Sonata XXX to Weiss, though it is by Handel. (There are also works attributed to Handel in this collection that are not by Handel. David Lasocki, writing for *Early Music* in 1981, describes a

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[19] Lasocki and Best did not take into account that Silvius Leopold, at the very least, was authoring works as early as 1706. See n. 16 above.
[20] Ibid.

flute sonata in G as being written by a "barely competent" composer, whereas a sonata in D is "in fact a pasticcio made up from a violin sonata attributed to Corelli ... and one movement from a violin sonata by Albinoni."[21])

Third, the volume's table of contents once specified all the "Weiss" pieces except Sonata XXX as being by Johann Sigismund. The initials or forenames specifying J.S. Weiss were later crossed out, presumably to make the names in the index match their appearance in the scores, not to distinguish authors. For example, the last Weiss sonata in the collection, "Solo LII," which has the final "se" crossed out of the name "Weisse" in the index; it is spelled "Weis" in the score. Here is a tabulation of all examples:

Index Page	*Description*	*Index Composer*	*Score*
133	Sonate pour flûte	Weisse [~~Joh. illegible~~]	Sonate XXVIII...del Sr. Weisse
141	Sonate pour flûte	Weisse	Sonata XXX ... del Sr. Weisse
151	Sonate pour flûte	Jean Sigmond Weisse	Sonata XXXII ... par Jean Sigm Weisse
217	Sonate pour flûte	[~~J.S.~~] Weisse	Solo L ... del Sr Weisse
228	Sonate pour hautbois	[~~J.S.~~] Weis[~~se~~]	Solo LII di Sr Weis

A fourth, weaker, cause for doubt albeit not as strong as the other three, is that no known record exists of music by Silvius Leopold Weiss that does not specify a lute in its complement. (This absence of evidence stands in contrast to the 73 listings of presumably lost concerted works *with lute* by Weiss mentioned in four extant sources.) Lasocki suggests that the composer of all these works except Sonata XXX is Johann Sigismund Weiss. However, until further investigation, authorship of these works remains inconclusive, due to the lack of specificity in the manuscript and the likelihood that mistakes were committed by copyists and the indexer.

[21] Ibid.

III. Seventy-Three References to Works Presumed Lost

The 73 references to concerted works with lute by Weiss fall into the same categories as the extant incomplete works: concertos, duets, and trios. These were recorded to have existed, but are now presumed lost. The four sources are from the 18th and 19th centuries:

Year	*Source*
1731	A sale listing in a Viennese newspaper, the *Wiener Diarium*, mentioning 14 works
1761	A non-thematic Breitkopf auction catalogue, listing 18 works
1767	The auction catalogue of Johann Christoph Gottsched in Leipzig, listing 31 works
1836	A non-thematic Breitkopf auction catalogue listing eleven works

These references represent from as few as 22 to as many as 73 undiscovered attributable works in addition to what is now extant. The data is problematic, since the sources are unclear as the true number of works is they represent. A work listed in one source could be repeated in another listing. Known, extant works might also have been included in the listings. These were considered in arriving at the minimum possible undiscovered works.

The quantity of works in each category — concerto, duet and trio — is expressed as a low-to-high range, determined by the following methodology:

Each subcategory is determined by its instrumentation or lack of one. For works with a specified instrumentation, the low end of the possible range is the highest single entry from within that subcategory, while the high end of the possible range is the sum of all the entries within that subcategory. This is to say that the number for the low end of the range "cautiously" predicts that the lesser-quantity entries for that same instrumentation will be works contained within the highest-quantity entry and therefore must be excluded from the total. The number for the high end of the range "optimistically" predicts that all of the works listed for that orchestration will be unique and therefore must be included in the total.

For instance, there are two entries for concertos for lute, 2 violins, viola and bass, with quantities of 6 and 9. Assuming cautiously that the concertos represented in the group that has six works are also contained within the group that has nine, the low end of the range for

concertos with this instrumentation is 9. Assuming optimistically that all of the concertos in all the groups are unique, the high end of the range is 15.

Within each category, the ranges of works for specific orchestrations are subtotaled. The range for concertos with specified orchestrations is 11–17. The range for unspecified ensemble is reckoned separately. The objective still remains to avoid possible repetitions, so the "unspecified" subcategory is first calculated on its own, just like any specified-instrumentation subcategory. In the case of concertos, for instance, since there is only one citation for unspecified instrumentation containing 10 works, the low-high range is 10–10.

Next, the low-end subtotal for all the specific instrumentations for a category ("Specified orchestration total") is compared to the low-end range for unspecified ensembles. Applying the same logic from earlier to avoid repetitions cautiously, whichever is the greater low-end number becomes the semi-final number for the main category. In the case of the concertos, the greater low end number is 11, the subtotal of concertos with known orchestrations. Likewise, the optimistic semi-final number assumes that all of the works with specified and unspecified orchestrations are unique, and therefore must be totaled, which in the case of concertos is 27. This semi-final range appears in the "Calculation" row in the "Raw Range" column.

Finally, it is necessary to account for the known, extant works, which affect only the low end of the range. The number of extant works within each category is subtracted from the low-end range subtotal. For concertos, there are 4 extant works which, when subtracted from the semi-final low-end range of 11, yield a final low-end total of 7 the parent category. The high end of the range does not change at this stage. [footnote] The total number of works presumed lost is the sums of the ranges of the final numbers from each category.[22] For the purposes of tabulation, I have counted as duets Sonatas 14 and 20, the two works in London suspected of being chamber pieces for unspecified complement.

[22] Extant works cannot be included in an "optimistic" tally of works presumed lost, since by definition they are not lost, though logically they might already be contained in the works represented by the cautious, low-end calculations.

A. Twenty-seven references to Concerti: 7 - 27 works presumed lost

Instrumentation	**1731**	**1761**	**1767**	**1836**	**Raw range**	**Extant concertos**	**Presumed lost**
lute, 2 violins, viola & bass		6		9	9 - 15		
2 lutes, traverso, violin & bass	2				2 - 2		
Specified orchestration total:					11 - 17		
lute & unspecified instruments			10		10 - 10		
Calculation:					**11 - 27**	**4**	**7 - 27**
Remarks	**1731**	**1761**	**1767**	**1836**		**Extant**	
	"Sinfonia"	3 "Concerti"	10 "Concerti"	9 "Concerti"		C, Bb[?], F, d	

A. Concerti (27 references representing 7 to 17 undiscovered works)

Within a total of 27 references to concerti offered for sale we have: 9-15 concerti for lute with two violins, viola and bass split between the two Breitkopf catalogues, and ten for lute with unspecified instruments in 1767. In addition, two *sinfonie* for two lutes, traverso, violin and bass were for sale in 1731, which I have included with the concerti. The unspecified instruments category would as likely have included concerti with two violins and bass, as concerti with four-part strings. Additionally, more exotic combinations, such as can be found in Meusel's concerto for lute, oboe, viola da gamba, and cello, and his concerto for lute, traverso, viola da gamba, and cello, remain realistic possibilities. In the main, these works would have been organized either as three-movement (fast-slow-fast) or four-movement (slow-fast-slow-fast) works. A suite, concerto-suite, or ouverture-suite with concertante lute is also not out of the question.

B. Duets (18 references representing 13 to 18 undiscovered works)

Of the eighteen mentions of duets offered for sale: two are for two lutes – a 1731 "*Concerto a due Liuti*"and a "sonata" in 1761—and 16 "Duetten" for lute with an unspecified instrument (1767).

In addition to the known combinations Weiss used in extant duets—two lutes, lute and harpsichord, or lute and flute—the unspecified instruments with which Weiss would likely have paired a lute also include violin or viola da gamba, as specified in his trios. Re-arrangements of existing duets are also a possibility (and even a likelihood), as mentioned above.

The sources do not list movements. However, on the basis of extant duets by Weiss, the formal plan of these is more likely to have been sonata rather than suite, though concertos (i.e., sonatas in concerto movement plan) are also a possibility. As illustrated in the trios section above, Bach's *Concerto in C* for two harpsichords, BWV 1061a, is precisely that sort of duet. The 1731 *Concerto a due Liuti* is likely a three- or four-movement piece because of its title, "concerto." The 1761 "sonata" is a less certain form, since Weiss used the title *Suonata* for his suites.

In terms of contrapuntal arrangement, a prevailing three-voice texture is a likely setting for the duos, particularly when the second instrument is a single-line instrument, such as a flute or violin. However, it is also conceivable that duets for two lutes or lute and keyboard could have been in a four-voice texture, as is the case in the aforementioned *Concerto in C* for two harpsichords by Bach, BWV 1061a.

B. Eighteen references to Duets: 8 - 18 works presumed lost

Instrumentation	**1731**	**1761**	**1767**
2 lutes	1	1	
unspecified ensemble			16
Calculation:			

Remarks	**1731**	**1761**	**1767**
	"Concerto a due Liuti"	"sonata"	"Duetten"

1836	Raw range	Extant duets	Presumed lost
	1 - 2		
	16 - 16		
	16 - 18	**8**	**8 - 18**

Extant

C, D, A, C,
B♭, F, d, g

C. Twenty-eight references to Trios: 7 - 28 works presumed lost

Instrumentation	**1731**	**1761**	**1767**
lute, violin & bass	11	5	
lute, traverso & violoncello		2	
lute, gamba & violoncello		2	
2 lutes & violoncello		1	
Specified orchestration total:			
unspecified ensemble			5
Calculation:			

Remarks	**1731**	**1761**
	lt, vn, "bass"	lt, vn, vc

1836	Raw range	Extant trios	Presumed lost
2	11 - 18		
	2 - 2		
	2 - 2		
	1 - 1		
	16 - 23		
	5 - 5		
	16 - 28	**9**	**7 - 28**

1836	Extant
lt, vn, vc	8 Sst
	1 Harrach
	120

C. Trios (28 references representing 8 to 28 undiscovered works)

Among the 28 references to trios offered for sale, the most frequent instrumentation was lute, violin and bass, for which there were from eleven to eighteen.[23] In addition, there were two trios for lute, traverso and cello (1761), two for lute, viola da gamba and cello (1761), one for two lutes and cello (1761), and five for lute and unspecified instruments (1767).

These trios can have taken various forms, both in terms of formal and contrapuntal organization. Formally, the trios are likely to have taken on any of three forms, with no priority given to one form over the other: the suite, the *sonata da chiesa* and the three-movement concerto. The incomplete Weiss trios in Salzburg are examples of suites. The incomplete duets and the two four-movement concerti by Weiss are examples of chamber music in the *sonata da chiesa* form. Johann Kropfganss' *Concerto in C minor* for lute, violin and cello, and Vivaldi's trios in C and G Minor for the same combination provide a good illustrations of trios with lute in concerto form.

The possibilities for their contrapuntal arrangement include the accompanying instruments doubling the outermost voices of the lute (unlikely in the treble for a trio with two lutes), a strict trio-sonata or even quartet texture, or something in between the two. See my remarks in Section I.C. above concerning the Salzburg trios.

Rearrangements of pre-existing solo suites are a distinct possibility, as seen in the Salzburg and Harrach trios. Likewise, re-orchestration of pre-existing ensemble works remains an option. The fact that the Dresden/London duo in B-flat has three known orchestrations is an illustration in point. In addition, pre-existing duets can easily be expanded to trios by the simple addition of a bass instrument to the texture.

IV. Sonata SC 47; a.k.a. J.S. Bach, Suite, BWV 1025.

A. S.L. Weiss: Sonata in A for [solo?] lute

Dl, fasc. 3, No. 22. Suonata del Sig^{re} S. L. Weiß.; SC 47

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[23] Bass and cello are included together in the same category of accompanying instrument. The listed breakdown is 1731: lt, vn, "bass"; 1761: lt, vn, vc; 1836: lt, vn, vc.

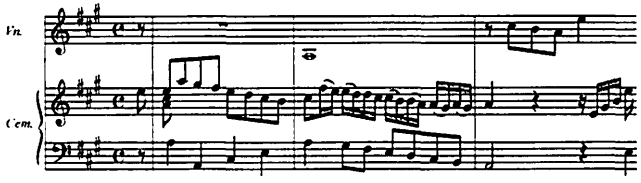
	Movement	Source
i	Entrée	Dl 22
ii	Currante [sic]	Dl 32
iii	Rondeau	Dl 32 and Mbs 40v
iv	Sarabande	Dl 32
v	Menuet	Dl 32
vi	Allegro	Dl 32

B. J.S. Bach: Suite for violin and harpsichord in A, BWV 1025

Öffentliche Wissenschaftliche Bibliothek (formerly Preussische Staatsbibliothek Berlin) Musikabteilung, Mus. Ms. Bach St. 462 and P 226, p. 33-40. Bach Gesellschaft Ed.: Vol. 9 (1860), 43; Neue Bach-Ausgabe: not yet published.[24]

	Movement	Source
i	Fantasia	W2002 (partial)[25]
ii	Courante	
iii	Entrée	
iv	Rondeau	Dl 32 and Mbs 40v
v	Sarabande	Dl 32
vi	Menuet	Dl 32
vii	Allegro	Dl 32

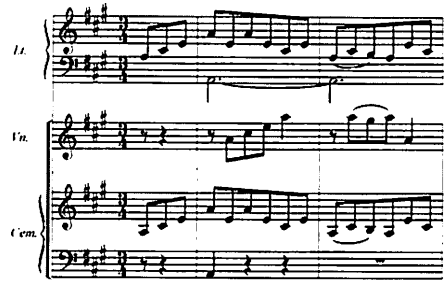
Example 1– BWV 1025 incipits, with parallel lute version in Weiss, Sonata 47



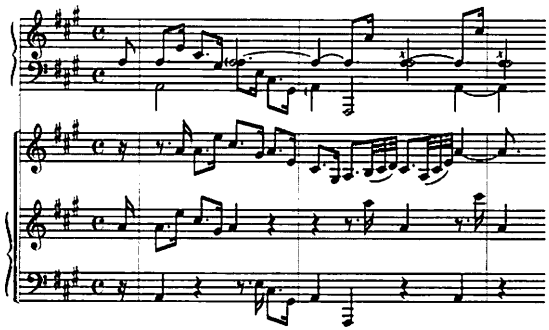
1a – I. "Fantasia"

[24] Neue Bach-Ausgabe, Series V, Vol. 12, "Klavier- und Lautenwerke" ("Keyboard and Lute Works"), forthcoming.

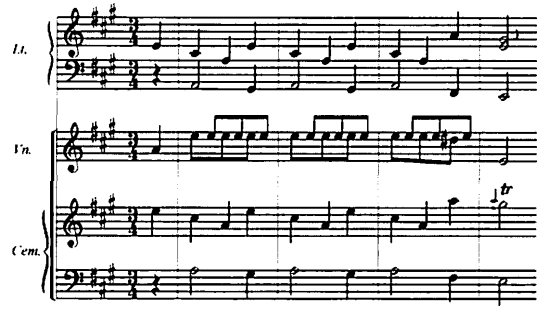
[25] Concordances listed only as related to the lute music. There are two manuscript sources for BWV 1025. For further information, see Christoph Wolff, "Das Trio A-Dur BWV 1025: Eine Lautensonate von Silvius Leopold Weiss bearbeitet und erweitert von Johann Sebastian Bach" ("The Trio in A Major, BWV 1025: A lute sonata by Silvius Leopold Weiss arranged and expanded upon by Johann Sebastian Bach"), *Bach-Jarhbuch* 79 (1993), and Karl-Ernst Schröder, "Zum Trio A-Dur BWV 1025" (On the Trio in A Major BWV 1025), *Bach-Jahrbuch* 81 (1995).



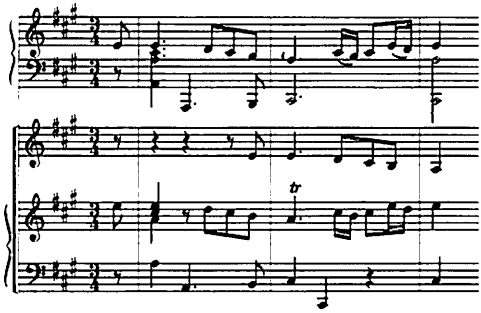
1b – II. "Courante" / II. "Currante



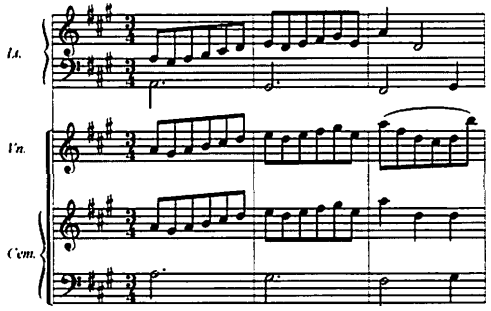
1c – III. "Entrée" / I. "Entrée"



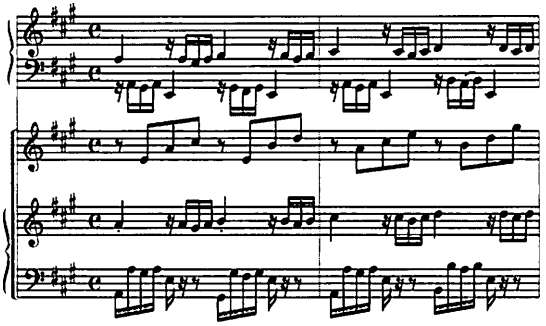
1d – IV. "Rondeau"/ III. "Rondeau"



1e – V. "Sarabande" / IV. "Sarabande"



1f – VI. "Minuet" / V. "Menuet"



1g – VII. "Allegro" / VI. "Allegro"

Sometime around 1991, the Finnish lutenist Eero Palviainen discovered that the second through seventh movements of the harpsichord part to Bach's *Suite in A for* violin and obbligato harpsichord (BWV 1025) were concordant with Sonata 47 of Weiss. In the Bach suite, the violin part is independent of the harpsichord through most of the music with the notable exception of the Menuet. The authenticity of the Bach suite had been doubted among Bach scholars for various reasons, and until then, the work had been relegated to the "doubtful or spurious" category of Bach complete works listings.[26]

The Weiss suite, the 22nd work in Dl, bears the title, *Suonata del Sig^r S. L. Weiß* written above the tablature of the "Entrée". The suite is in the hand of the occasionally unreliable copyist identified as "B" by Reich,[27] not the principal copyist for the collection. Errata appear throughout the suite. The dating of the suite cannot be later than c.1740, when the Bach version was written.

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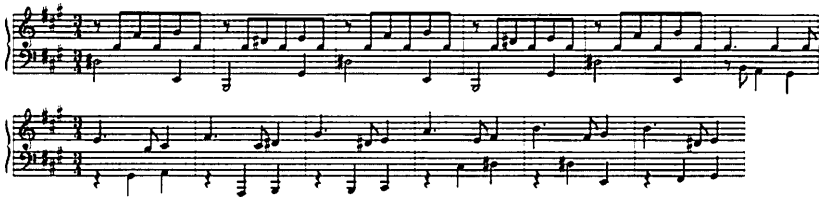
[26] Most recently, however, in *New Grove* 2 (2001), BWV 1025 appears under the "Chamber" classification with the remark: "c.1740; after S.L. Weiss."

[27] Wolfgang Reich, *34 Suiten* (facsimile ed., 1977), "Quellenkundlich Bemerkungen."

The Weiss sonata has the unusual substitution of a Rondeau where a Bourée would usually appear.[28] Otherwise, it is conventionally organized. As is common in his suites, the menuet and final movement occur in reverse order in the manuscript, whereas in performance the menuet will precede the final movement. The order of the "Courante" and "Entrée" are reversed from their appearance in Dl in one of the Bach sources, but are the same as Dl in the other. The "Menuet" in Sonata 47 is missing what would be m.65 of the "Menuet" of BWV 1025. According to Schröder, Munich (Mbs, f.40v) cannot be the source for the Rondeau in BWV 1025.[29]

At first glance, Sonata 47 bears all the hallmarks of a full-blown solo suite and sounds throughout like late Weiss, i.e., c.1725 or later. Though there can be little question about its authenticity, matters of texture and harmonic bring the work's designation as a solo suite into question. Passages occur where the lute appears to have an accompanimental function. The Courante ("Currante") contains such passages, one early in the movement at m.21-27, another at m.31-36 (Ex. 2). On the basis of these and other such apparent passages, we can argue that the tablature was always a chamber part, to which a missing third contrapuntal voice (played by a second instrument) would supply what seems to be lacking in the lute part.

Example 2 – Weiss, Sonata 47, m.21 and m. 31

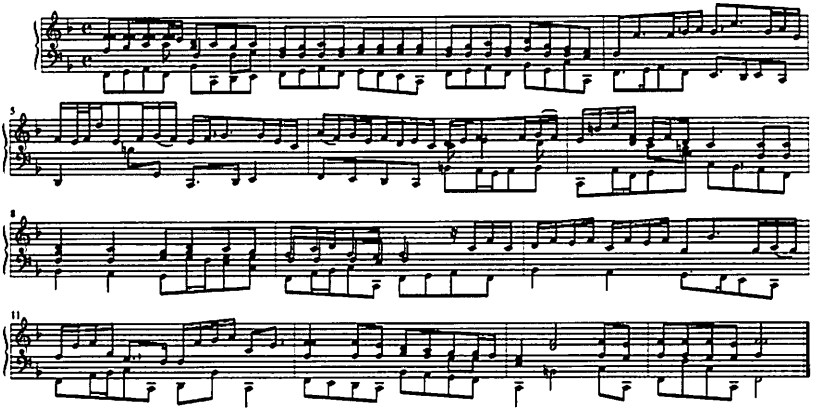


[28] Smith, p. 53, writes: ". . . The core of the typical Weiss sonata is the six-movement sequence of allemande, courante, bourrée, Sarabande, minuet and gigue." See Schröder for further information about the Rondeau and its concordances in Munich as well as in BWV 1025.

[29] Schröder: "Im Rondeau fällt auf, daß Quelle B im Vergleich zur Weiß-Sonate einen Takt kürzer ist. Es handelt sich hier um einen Takt im ersten Couplet. Interessanterweise gibt es zum Rondeau eine Koncordanz (München, Bayerische Staatsbibliothek, Ms 5362), in der genau dieser Takt ebenfalls fehlt (es fehlen dort allerdings auch die Takete 40 und 42). Als Lauten-Solo erscheint diese Stelle am plausibelsten in der Variante aus dem Dresdner Tabulatur-Manuskript (siehe Notenbeispiel 5)." ("In the Rondeau it is apparent that Source B is one measure shorter than the Weiss sonata. It is a question here of one measure in the first couplet. Interestingly, for the Rondeau there is a concordance (Munich, Bavarian State Library, Ms. 5362) in which precisely this measure also is missing. (In this MS the measures 40 and 42 are missing as well.) As a lute solo, this passage appears most plausibly in the variant from the Dresden tablature MS (see example 5).")

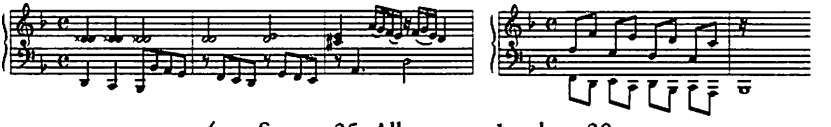
The argument in favor of passages such as these being accompanimental can be supported by viewing a similar passage in the known duet movements of the Concert for lute and flute in F. In Ex. 3, we have a clear and obvious alternation between mere accompaniment and melody with accompaniment.

Example 3 – Weiss, Sonata 47, m.21 and m. 31

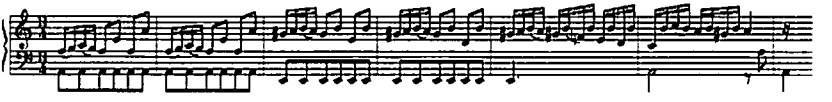


Weiss's Sonata 47 contains another problem, one of idiom. The technical demands of the Allegro finale is unlike any known in Weiss. The movement seems like a transcription of harpsichord music. In fact, while the problematic figure in the bass is quite foreign to fast movements for lute, it is a common one in keyboard music. Example 4 shows typical bass voices in virtuosic late Weiss. The examples from Sonatas 35, 42, and 52 move in eighth notes at their fastest. More typical is a bass line that moves in quarters and halves. When the bass moves in sixteenth notes, as shown in the example from Sonata 43, the line is slurred to facilitate a fast performance.

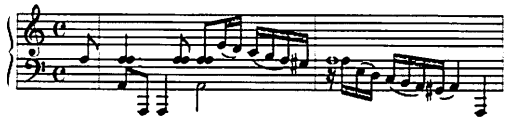
Example 4 – Bass line movement in late Weiss.



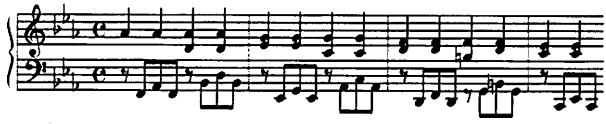
4a – Sonata 35, Allegro, m. 1and m. 30



4b – Sonata 42, Allegro, m. 1



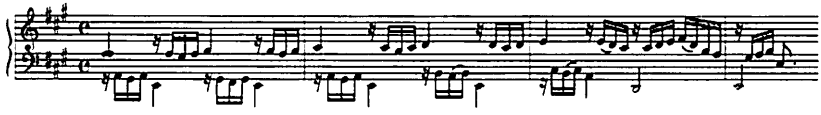
4c – Sonata 43, Presto, m. 1



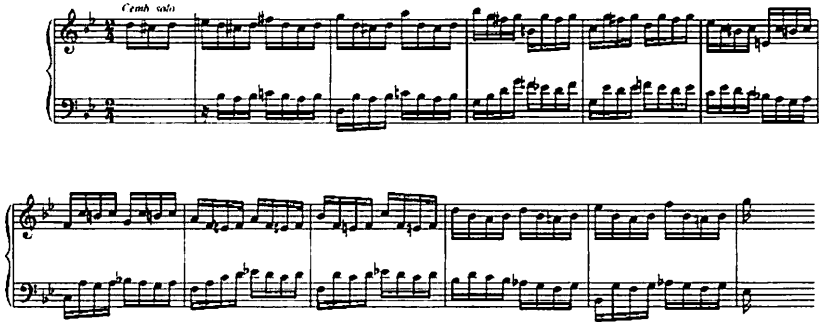
4d – Sonata 52, Presto, m. 3

By contrast, the bass in the last movement of Sonata 47 moves primarily in unslurred sixteenth notes. While the tablature is not unplayable as notated, it is unidiomatic and exceptional among Weiss basses because it requires a rapidity of sustained, successive right-hand thumb strokes that is otherwise not to be found in Weiss or native 18th-century lute music in general (Ex. 5). This figure is more common in idiomatic keyboard music, as shown in the excerpt by Bach in Ex. 6.

Example 5 – Weiss, Sonata 47, Allegro, m.1



Example 6 – J.S. Bach, Harpsichord Concerto in G Minor, BWV 1058, I., m. 88



Similarly, the violin part of BWV 1025 is somewhat unidiomatic to the violin and uses the instrument in a distinctly different way from Bach's treatment of the instrument in the rest of his work. However, for the right hand of a harpsichordist, the part would fall quite nicely under the fingers. Also, in terms of its being an element of a trio setting, the violin part of BWV 1025 is clearly a *secondo* (subordinate) treble voice,

despite any virtuosity it may display over the harpsichord's right-hand voice.

Since the discovery of this cognate, the conventional wisdom concerning the genesis of this piece has been that Bach adapted a pre-existing lute solo by Weiss for the harpsichord and then superimposed an original *contrepartie* for the violin. BWV 1025 has been the topic of discussion most recently in two issues of the *Bach-Jahrbuch*: a 1993 article by Christoph Wolff[29] and a 1995 response to Wolff by Karl-Ernst Schröder.[30] Wolff describes correlations between the Dresden tablature and the Bach keyboard part, differences between the two manuscript keyboard parts and various aspects of the violin and obbligato harpsichord setting. He also places the composition of the Bach setting someplace around 1740, and describes the Fantasia movement in the Bach suite as Bach's original addition to the Weiss suite. Schröder offers several clarifications and elaborations to Wolff, but his most important point is his demonstration that the Bach Fantasia movement has a fragmentary concordance elsewhere in a Weiss Prelude.[31] Although the Weiss concordance matches only an 8½ measure segment of the Bach Fantasia, this is too long a match to be merely coincidental.[32]

Weiss is documented to have visited the Bach household in 1739, around the time BWV 1025 was composed, and he played there, as recorded in the now-famous contemporary report by one of Bach's nephews:

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[29] Wolff, p. 47-67.

[30] Schröder, p. 47-60.

[31] Ibid, f.n. 9: *Livre du Luth ... pour sa Paternete tres Religiuse, le Pere Hermien Kniebandl. Profe del Ordre Sacre et Exempt de Cisteaux: A la Maison des Graces a Grissau* (Wrocław, Archive of the Wrocław Diocese, *Mf 2002*). Tim Crawford machte mich darauf aufmerksam, daß zwei weitere Versionen dieses Präludiums in den Hss. Mf 2008 und Mf 2009 (Warszawa, Biblioteka Universytecka) zu finden sind. In diesen Versionen fehlen jedoch einige Abschnitte des Präludiums aus Mf 2002." ("Tim Crawford made me aware of two further versions of this prelude in manuscript *Mf 2008* and *Mf 2009* (Warsaw, University Library). In these versions, however, some of the passages of the prelude in Mf 2002 are lacking.")

[32] Ibid., f.n. 10. "Einem Tasteninstrumentalisten mag diese Stelle recht "normal" anmuten – auf der Laute sind T.41 (recht unangenehm zu spielen) in Verbindung mit der Tonhöhe im Orgelpunkt (elfter Bund auf erstem und drittem Chor!) so speziell, daß eine zufällige Übereinstimmung der Stellen als unwahrscheinlich gelten muß." ("To a keyboard player this passage might appear quite 'normal' – on the lute m.41 (quite awkward to play) in conjunction with the tessitura during the pedal point (the eleventh fret on the first and third course!) are so specific, that a coincidental correspondence of the passages has to be deemed as unlikely.") Schröder adds at the end of his article, p.59: "Es bleibt also trotz der Teilkonkordanz aus Mf 2002 letzlich unklar, inwieweit Silvius Leopold Weiss kompositorisch an der Fantasia beteiligt ist." ("Despite the corresponding sections from *Mf 2002*, the extent to which Silvius Leopold Weiss was compositionally involved in the Fantasia remains unclear.")

> Something extra special in the way of music occurred, during which my cousin from Dresden [Wilhelm Friedemann Bach], who has been visiting here for four weeks, along with the two famous lutenists, Mr. Weiss and Mr. Kropfganss, have played among us several times.[33]

Further, J. S Bach and Weiss are reported to have performed for one another during one undated visit, improvising fugues for one another, as the following posthumous account illustrates:

> "Whoever knows the difficulty of playing harmonic modulations and good counterpoint on the lute will be astounded and scarcely believe when eyewitnesses assure us that the great Dresden lutenist Weiss competed in playing fantasias and fugues with Sebastian Bach...."[34]

I offer a possible albeit speculative genesis of this composition that resolves the "original lute composition" versus "harpsichord and violin arrangement" dichotomy that Wolff, Schröder and others have maintained. While I emphasize that this is pure speculation, I am willing to believe that the suite arose during the period when Weiss and Bach were together, perhaps when Weiss was at the Bach household in Leipzig, if not during one of Bach's several visits to Dresden. There are a number of circumstantial points that reinforce this belief.

1. The moments when melodic gesture or rhythmic activity seem insufficiently developed and the piece temporarily sags occur within a harmonically brilliant structure that shows Weiss otherwise at his prime; i.e., the sagging is incongruous.
2. The sixteenth-note bass figuration of the final Allegro is atypical of Weiss and unidiomatic. It bears the marks of a keyboard part that has been intabulated for the lute although structurally it is unmistakeably Weissian.
3. The violin part of BWV 1025 lies more satisfactorily under the fingers of a harpsichordist's right hand than on a violin.

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[33] *Bach Dokumente* II, No. 448. Kassel/Basel : Bärenreiter, 1969. Quoted in Smith.

[34] Reichardt, Johann Friedrich, ed. *Berlinische Musikalische Zeitung* 1 (1805): 281. Quoted in Smith 1977, p.14. "Competed" does not always imply that they were playing simultaneously, however. It may suggest that they played for one another in turn, each trying to outdo the other.

When two great musicians of extraodinary improvisatory power who are also exceptional ensemble players get together and extemporize "fantasias and fugues" *for* one another, it is difficult to imagine that the enjoyment would stop with performing solos. The true pleasure for such musicians is to play *with* one another, and the summit of that enjoyment would come in improvising together, just as the great improvisors in every musical tradition do when they meet.

In 1731, Weiss was already in wonderful form, his mature style in full bloom as evidenced by the beautiful lute part to the *Concerto in F* from that year. Although we have no dated compositions from 1739, his compositional technique could only have improved. Sonata 47 could have originated as a joint improvisation between Weiss and Bach: Bach on the harpsichord following the structure Weiss improvised on the lute. This would explain the apparent weaknesses in the lute part as intentional on Weiss's behalf, moments for the lute to step back and allow his partner's line to take the spotlight.

I believe that the music that is left today may document different aspects of the same event. BWV 1025 would be Bach's memento of a visit with Weiss. As Bach was not himself a lutenist, he transcribed Weiss's lute part for keyboard. In the process he made changes that better suited the harpsichord. During this putative improvisation, Weiss probably did not play the final Allegro as transmitted either in the tablature or in the keyboard part. What is more likely is that Bach played the Allegro as notated in the keyboard part, and Weiss played something else, possibly some version of what became the violin part. The surviving lute tablature of that movement may be merely the lutenist's private keepsake.

The Weiss-Bach pair of suites may well have been the result of this friendly competition, at least that is implied in the opinion of Wollf:

> Bach clearly enjoyed toying with other composers' scores; as Carl Philipp Emanuel reported in 1774 about his father, "He accompanied trios on more than one occasion on the spur of the moment and, being in a good humor and knowing that the composer would not take it amiss, and on the basis of a sparsely figured continuo part just set before him, converted them into complete quartets, astounding the composer of the trios." The Trio for violin and harpsichord in A major, BWV 1025, from around 1740, is a good example. Here Bach expands on a lute suite by Silvius Leopold Weiss of the Dresden court capelle by

adding a contrapuntal line to the original lute part that alternates between the violin and right hand of the keyboard.[35]

Possibly, the violin part of BWV 1025 runs close to something Bach played at the harpsichord when adapting Weiss's sonata. In any case, Bach's and Weiss's works are two sides of the same coin, possibly struck around the time of their 1739 meeting, and emblematic of a friendship dear to both composers.[36]

Conclusion

It is not a mystery that so much of Weiss's concerted music is lost or unidentified. Of the music that does survive, however, the question of why and how nearly all the complement parts are lost remains a mystery. Weiss was protective about circulating his own compositions. In all likelihood, he maintained the complement parts for his concerted pieces in his own possession. Were the contents of Weiss's personal music library to be located and identified, much of the lost parts and other compositions might come to light.[37] However, in 1815, 65 years after Weiss's death, his grandchildren were in such dire financial straits that they offered one of his lutes for sale in order to raise money to buy firewood.[38] Weiss's reputation was so durable that his music was still being offered for sale by Breitkopf as late as 1836. If, by chance, the music in his library had not all gone into other collections before then, it is possible that his financially-strapped descendants might have sold what remained in the interim.

As a possible direction for future research, one might examine the unidentified string parts in Pisendel's hand or the traverso parts in Buffardin's hand. Apart from the now-dispersed inventory of Weiss's personal library, these would be the first places to look for the performing parts to Weiss's ensemble music.

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[35] Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: Norton, ©2000), p. 388.

[36] An intriguing project would be to try to reconstruct a hypothetical duet part to go with Weiss's sonata — perhaps basing as much of it as possible on Bach's violin part. It might also be rewarding to scan Weiss's solo sonatas for passages like Ex. 2, to try to uncover potential duet cognates.

[37] Timothy A. Burris, "Lute and Theorbo in Vocal Music in 18th Century Dresden: A Performance Practice Study," Ph.D dissertation, Duke University, 1997.

[38] Ibid.

Acknowledgments
Many thanks go to Douglas Alton Smith, Tim Crawford, Timothy Burris, Gwyn Roberts, Ortrun Landmann, Arthur J. Ness and Victor Spain for their kind and generous help.

Reviews

E.G. Baron Collected Works, edited by Jan W. J. Burgers. Tree Editions, 2005. €160.

In 2005, Tree Editions published *E.G. Baron Collected Works*, edited by Jan W. J. Burgers, in two hard-bound volumes plus a CD. Volume One contains the introduction and staff-notation transcriptions of all of Ernst Gottlieb Baron's known solo and chamber music, followed by sources, commentary and bibliography. Volume Two is geared towards the performer and consists of parts for the lute in tablature and for the other instruments in staff notation, followed by some brief commentary and a listing of sources. The CD, which comes in a media sleeve attached to the inside cover of Volume One, contains a PDF facsimile of Baron's 1727 *Untersuchung des Instruments der Lauten*, which is both fun and useful.

In the well-written introduction, Burgers documents the life, times, and contemporary reception of Ernst Gottlieb Baron, a lute virtuoso, composer and writer for whom he conveys genuine affection. The introduction includes chapter-by-chapter summaries of the *Untersuchung*, as well as synopses of several other publications by Baron, some of which were not about the lute or even about music, per se. These extracurricular publications help Burgers to build a picture of Baron as a man of wide-ranging interests, most notably in the area of aesthetics, though not as a particularly original thinker.

Burgers's discussion of the compositions' formal organization is very detailed. In particular, he discusses what amounts to Baron's signature compositional devices, which Burgers uses to organize a style-based chronology for Baron's music as well as to cast doubt on the authorship of some included pieces. Although the musical analysis gets a bit bogged down by overexplaining very simple ideas, it is the only part of the introduction that was more work than pleasure to read. In addition to detailing the transmission of the known works, he also discusses pieces by Baron now thought to be lost, including at least one concerto for lute and four-part strings.

The transcriptions and tablatures are beautifully engraved. The lute music in Volume One is transcribed in the same narrow, grand-staff format used, for instance, for the lute music in the *Neue- Bach Ausgabe* and *Silvius Leopold Weiss Sämtliche Werke für Laute*, (as opposed to a

single-staff, treble-octavo guitar style of transcription). The tablatures of Volume Two are modern-typeset in an attractive and easily legible font. In the review copy, Volume Two was bound together, so that practical partbooks can be created by photocopying. The Tree Editions catalogue does not mention whether it also sells a version of Volume Two in which the partbooks are separable from the binding.

The main attraction of Baron, the composer, is the technical accessibility of the solos for the beginning lutenist. The chamber music makes greater technical demands. In both categories, Baron's compositions are neither sufficiently well crafted nor inventive enough to bear the scrutiny of public performance, particularly where the solo music is concerned. However, for at-home music making, his compositions will do just fine. Nonetheless, there are numerous, well-crafted solos by Weiss, Kellner and others with equivalent technical demands; and likewise for chamber music by the likes of Meusel and Hinterleitner, for instance. Why should beginners flock to Baron when there are better choices available? If there were truly a lack of easily learned repertoire apart from Baron, he would have a valuable place in the beginner's music cabinet, but there is no lack.

Baron, the writer, occupies a more interesting position in the world of Baroque lute studies. Because the *Untersuchung* is the only book of its kind, Baron's observations, opinions and gossip about the lute and music-making of his time have become the de facto source for eighteenth-century lute reportage and opinion. The problem with Baron's book is that, unlike his later Berlin contemporaries C.P.E. Bach and J.J. Quantz, who would go on to write books about their respective instruments (Bach's 1753 *Versuch über die wahre Art das Clavier zu spielen*, and Quantz's 1752 *Versuch einer Anweisung die Flöte traversiere zu spielen*), the *Untersuchung* comes from a composer whose skill would be charitably described as fair, and a performer who, despite his appointment at the prestigious court of Frederick the Great, did not enjoy a particularly rewarding career, a fact to which Burgers alludes if not outright states. (For instance, he never received a raise during his entire tenure at Potsdam.) Nevertheless, the electronic copy included with this publication is both fun and useful.

The edition's strength is Burgers's writing, which makes for an engaging read, though I believe his efforts were possibly misspent on a subject such as Baron. Despite Burgers's clear, enthusiastic, and elegant writing, the attractive musical engraving and overall presentation, the question about such a publication as *E.G. Baron Collected Works* is: why would a performer spend €160 on music with partbooks bound together, which is actually not very good music? Still, because of Baron's historical

importance, the edition is valuable to collectors, research libraries, and certainly for enthusiasts of late-Baroque German lute music.

Burgers has shown himself to be a conscientious, thorough scholarly editor with true enthusiasm for his topic. I look forward to his next publication, perhaps on harder-to-gather music from higher-level but less documented Baroque composers, for instance, Johann Kropfganss.

—Richard Stone

Het Luitboek van Thysius / The Thysius Lute Book: Facsimile edition of Leiden, Bibliotheca Thysiana 1666. Leiden and Utrecht: Dutch Lute Society and Royal Society for Music History of the Netherlands, 2009. 3 vols., 159 pp. (introduction) + 233+ 285 fols. (facsimile). €140.

With nearly 400 members in the Nederlandse Luitvereniging, Holland can rightfully boast of having more lutenists per square kilometer than any other western country. All 400 surely would unanimously regard the famous *Thysius Lute Book* a national treasure. Its honored place in Dutch culture tells in the careful scholarly attention lavished on every page of the study which accompanies this recent, and long overdue facsimile edition. The book records the fashionable serious music which the urban elite of the late 16th and early 17th centuries favored, as well as those few Dutch songs written down from indigenous oral traditions of popular, often vulgar, music, thus providing a first-hand glimpse at musical ephemera about which we know so little.

The manuscript was first studied over 125 years ago by Jan Pieter Nicolas Land, professor of philosophy at the University of Leiden. His pioneering work laid foundation for subsequent study of the manuscript and its repertoire.[1] In spite of divergent opinions of later scholars, such as Frits Noske and Wolfgang Boetticher, the modern editors stand with Land, and find his conclusions essentially correct, and honor his contribution by reproducing his portrait on the second page of the preface. The first of several attempts to publish a facsimile dates back to the 1970s.

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[1] Jan Pieter Nicolas Land, "*Het Luitboek van Thysius* Beschreven En Toegelicht," Tijdschrift der Vereeniging voor Noord-Nederlands Muziekgeschiedenis, Deel 1/3 (1884): 29-195; Deel 2/4 (1887): 278-350; Deel 3/1 (1888): 1-57; Deel 1/4 (1885): 205-264; Deel 2/3 (1887): 177-194; published separately as *Het Luitboek van Thysius* (Amsterdam: Frederik Muller, 1889).

Driemaal scheeprecht (Third time's the charm)! With the generous assistance of seven Dutch foundations, the vision at last becomes reality in these three beautifully boxed volumes. But it was a monumental undertaking, from the beginning, due to the physical size of the manuscript. With 907 pieces copied onto 522 folios of printed seven-line staves, it is the bulkiest single-volume lute book in existence.

The scholarly introduction by Jan J. W. Burgers, Louis Peter Grijp and Frederick A. de Wolff covers various aspects of the manuscript, including its paleography and format (gatherings, bindings, organization, notation, scribal features and dating), the lute in student culture, Thysius and his library, and the repertoires (discussed by genre). A biographical section essays the manuscript's compiler, the theologian, philosopher and clergyman Adriaan Joriszoon Smout (1578-1646). His fiery Counter-Remonstrant school of Calvinist doctrine brought him into frequent conflict with the civil authorities, and even caused riots that led to his exile. His fervent polemics included the belief that blasphemy and heresy should be punished by death. He was the butt of satirical verse, e.g., *'tHaentje dickkop vande Mase, . . . Huylebalck in Amsterlange* ("Cockerel Fathead of the Meuse [from Rotterdam]. . . bigmouth in Amstel land"). Clearly a man whose inner self might seek the peaceful solitude of his study, lute in hand. Some of the psalm lyrics in the *Luitboek* are Smout's own versification (beautifully rendered into English by Helene Reid, who provided translations for the bilingual introduction).

Throughout his life, Smout added pieces to the manuscript and surely considered it one of his most prized possessions. They extend from the light, secular dance music of his youth to serious Latin motets and Calvinist psalm settings of his maturity. Several Dutch songs are from the popular repertoire of oral tradition. The *Luitboek* is the one and only musical source for these historic *liederen*, one of which was 150 years old when Smout wrote it down. Leiden was a town filled with lutenists, such as the famed Joachim van den Hove, who were ready to guide young Smout's musical growth. The lute book includes pieces by a "Mr. Marten" (Marten Persijl, a professional lutenist and Smout's landlord), and a "Mr. David" (David Janszoon Padbrué), both of Leiden, as well as foreign lute music by Dowland, Cutting, Holborne, Johnson and Vaumesnil, intabulations of chansons by Berchem, Crecquillon, Sermisy, Sandrin, Lasso, Clemens non Papa, of madrigals by Gastoldi, Ferretti and Marenzio, and psalms and motets by Peter Philips, Jean de Castro, Finetti, Le Jeune, Goudimel, Sweelinck and Giulio Belli, and a whirlwind of virtuoso French, Italian, Dutch and English dances, some for lute quartet. The relative tunings of the lutes in the quartets have long

been problematic, and the editors have set forth suggestions for a viable solution. Shortly after Smout's death the manuscript was acquired by the bibliophile Johannes Thysius (1622-1653), and remains to this day in the 17th-century Bibliotheca Thysiana which was built after his death to provide public access to his extensive library.

The 100-page inventory and concordances by Grijp, Simon Groot and John H. Robinson are the most extensive I have ever seen, and speak to the central position of the manuscript's repertoire within an international context. The three scholars cite concordances and cognates in an astounding 175 sources of vocal music (including song books with and without notation), 190 printed and 250 instrumental manuscript sources. Indexes of titles and names round out the study. A nice touch to the index of names is the inclusion of date and place of birth and death.

Lutenists will find the volumes of tablature a bit too heavy for some music stands, but Smout's handwriting is quite legible, and many will find it expedient to use the facsimile for performance. The titles in Old Dutch script are difficult to read, but numbers in the margin make easy access to the editors' readings of the titles and attributions.

This undertaking marks an important milestone in the study of the lutenist art, and our heartiest thanks must go out to the constellation of noted scholars, and to their generous Netherlands benefactors, who made it all possible.

—Arthur J. Ness (Boston)

Briefly Noted

A Physician's Lute Book

When Matthew Wright interviewed me for the *LSA Quarterly* (May 2008), he provided an opportunity to repeat one of my favorite lute stories: while waiting for a train in the German village of Donaueschingen, I chanced upon one of the largest 16th-century manuscripts of lute music, long overlooked because it was incorrectly catalogued as 18th-century chorales for guitar. The three volumes (412 pieces on 430 pages), then in the Fürstlich Fürstenbergische Hofbibliothek, are now in the Württembergishe Landesbibliothek with the same shelf number, Ms. G I 4.[1] It was an especially exciting find, since I immediately spotted a Francesco piece that was unknown to me.[2] The manuscript also contained many *unica* by another of my favorites, Melchior Newsidler (ca. 1531-before 1595, son, not brother, of Hans). Yet some series of pieces were a disappointment because they simply "translated" known standard repertory *seriatim* from Italian into German tablature. The copyist took large blocks of pieces from Gasparo Fiorino, *La Nobilità di Roma . . . Intaviolate dal . . . M. Francesco di Parise* (Venice: Scotto, 1571), Simone Verovio, *Ghirlanda di fioretti musicali* (Rome, Verovio, 1589), Jean Matelart, *Intavolatura de leuto . . . Libro primo* (Rome: Dorico, 1559), and Orazio Vecchi, *Selva di varia ricreatione* (Venice: Angelo Gardano, 1590). However, the owner also included the contents of a complete book of lute music for which no copy is known to have survived. A catalogue issued by Angelo Gardano in 1591, *Indice delli libri di mvsica che si trovano nelle stampe di Angelo Gardane In venetia,* lists it on fol. 8v: "Intabolatura di Liuto di Ieronimo Celidono Vicentino sopra Tutti li Madrig: de Cipriano Rore a. 4."[3] It corresponds in the same numerical order to the pieces in "Donaueschingen," on fols. 40-45 and 67v-69, under the head-

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[1] The manuscript is inventoried in Christian Meyer, et al., *Sources Manuscrites en Tablature, Luth et Theorbe (c. 1500-c. 1800): Catalogue Descriptif, Volume II: Bundesrepublik Deutschland,* vol. 87 of Collection d'Études Musicologiques (Baden-Baden & Bouxwiller: Éditions Valentin Koerner, 1994), 80-96.

[2] Appendix 31 in my Harvard University Press edition (it went into the Appendix because it was very corrupt, but has since appeared in a better reading in the recently discovered Castelfranco manuscript).

[3] The catalogue is edited in Geneviève Thibault, "Deux catalogues de libraires musicaux," *Revue de Musicologie* 11 (1930): 18.

ing "Libro 9° Madrigali . . . Cipriano de Rore. Hieronymo Celidonio Vicentino." A surviving keyboard partitura with the same pieces suggests that Celidonio Vicentino may have made the lute intabulations from keyboard settings of the madrigals.[4]

One of the madrigal intabulations is of special interest. De Rore's "Com'havran fin le dolorosa tempre," No. 23 (vol. 2, fol. 69v) is identical to Francesco's Ricercar No. 76.[5] I included it in the Francesco edition after a piece in the *Cavalcanti Lute Book*,[6] listed in the table of contents as "Richercha Del medesimo [Francesco da Milano]." The Donaueschingen arrangement and the Cavalcanti "Richercha" share the same basic intabulation, but the ornamentation differs. Since the madrigal was first published after Francesco's death, there is no reason to believe that he had anything to do with its creation as a lute piece.

The manuscript contains lute intabulations of many German Lieder and Latin motets by Munich composer Orlando di Lasso, including the complete contents of his *Sacrae lectione novem ex propheta Job* (Venice: Antonio Gardano, 1565).[7] Many of these intabulations, drawn mainly from Bavarian prints, are credited to "H.F.D.," who appears to be one "Hier*onymus* Fabrum D*octor*," who served from 1591 to 1608 at the Bavarian Court in Munich as Leibarzt (personal physician) to Dukes Albrecht V (r. 1550-1579) and Maximillian I (r. 1579-1623); in 1607 he sat as a member of the Hofrath. Thus Fabrum was surely a personal acquaintance of Lasso. The manuscript even includes Lasso works for which the original vocal model has disappeared, e.g., "Kum heiliger Geist" and "In mitten unsers Lebens Zeit" (vol. 2, fol. 25v and 35v, resp.).

Pieces signed "I.G.B.D." are most likely intabulations by another lute-playing physician Johann Georg Brengger, doctor, also spelled as in our manuscript "Brencker" (b. 1559; d. after 1637). He was born in Newsidler's adopted home of Augsburg, studied in Basel, and became dean of the school of medicine at the university in Kaufbeuren (a city south of Munich). He also had an intense interest in astronomy, optics, and possibility of alien life and oceans on the moon. He corresponded with Johannes Kepler, Galileo Galilei and with the Dominican friar Gior-

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[4] *Cipriano de Rore, Tutti i madrigali . . . a quattro voci. Spartiti et accommodati per ogni sorte d'instrumento perfetto* (Venice: Angelo Gardano, 1577) [keyboard partitura]. I wish to thank Franco Pavan for providing me with a copy of the print.

[5] John H. Robinson kindly provided the lute intabulation.

[6] Brussels, Bibliothèque Royale de Belgique, Ms. II.275. No. 77, likewise titled, is also probably a madrigal, although it does not appear in the sources under consideration here.

[7] Intabulated by "H.F.D." complete in vol. 2, fols. 11-19v

dano Bruno (1546-1600), a heliocentrist whom the Inquisition burned at the stake as a heretic. He also must have known another famous Basel physician, Felix Platter (1536-1614), who had a special interest in diseases of the brain, and was the first to diagnose meningioma (a kind of tumor). Platter studied lute while a student at Montpellier, and acquired a large collection of musical instruments, including six lutes, a theorbo and a cittern. His autobiography is rich in descriptions of music and the musical life of his time.[8] Brengger/Brencker was respondent to Platter's Basel thesis of 1588, *De convulsione caput*, and I suspect he or Fabrum was the compiler or owner of the "Donaueschingen Manuscript."

—Arthur J. Ness (Boston)

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[8] See *Beloved Son Felix; the Journal of Felix Platter, a medical student in Montpellier in the sixteenth century*, transl. by Sean Jennett (London, F. Muller, 1962), and Wilhelm Merian, "Felix Platter als Musiker," *Sammelbände der Internationalen Musikgesellschaft* 13 (1912): 272-85. Platter was also interested in botany, and his portrait was done by Hans Bock, the elder, with an exotic plant at his side.

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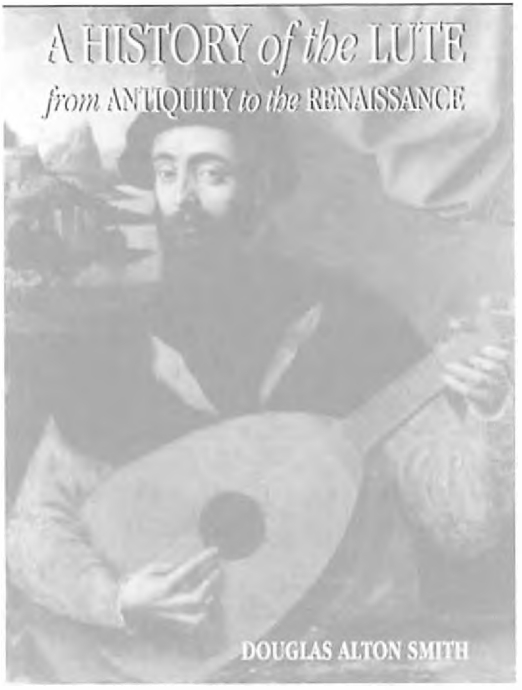

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